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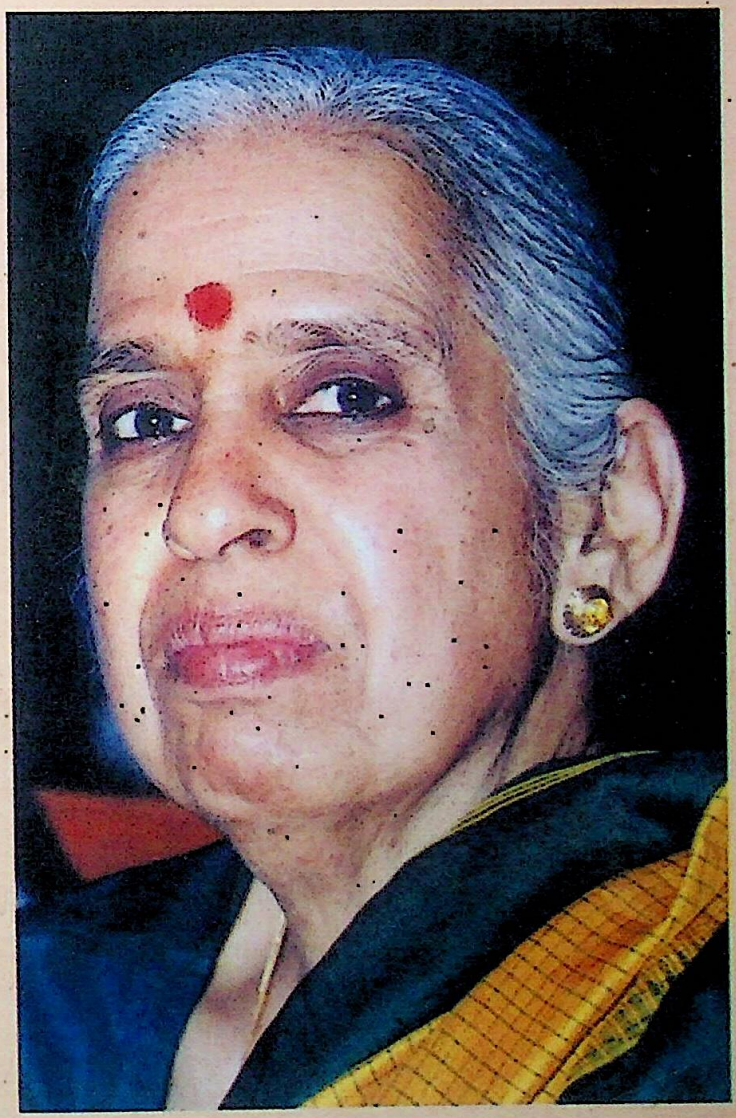
INDIAN AESTHETICS and MUSICOLOGY

(The Art & Science of Indian Music)



PROF. PREM LATA SHARMA

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This compilation of the research articles, monographs and treatises of some very important texts on Indian Aesthetics and Musicology may serve the purpose as a text book on the subject, essentially required for students and all other concerned.

These articles are of great value and significance. Besides breaking new grounds in Musicological research they serve as sources for the topics that have been prescribed for courses in Musicology and Music theory.

These articles relate chiefly to four areas— Aesthetics, texts in Sangeeta-Shastra, concepts in Ancient Indian Music, Hindustani Music and a comparison of the Northern and Southern systems of Indian Music.

The responsibilities and duties of the teachers of Music are also discussed in a subtle manner.

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INDIAN
AESTHETICS AND MUSICOLOGY
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INDIAN
AESTHETICS AND MUSICOLOGY
(The Art and Science of Indian Music)

Volume I

Compiled articles of

Prof. (Miss) PREMLATA SHARMA

Emeritus Professor, B.H.U., Ex. Dean, Faculty of Music and Fine Arts
and Head of the Deptt. of Musicology, B.H.U.,
Ex. Vice-Chancellor of Indira Kala Sangeeta Vishwavidyalaya, Khairagarh, M.P.
Fellow & Vice Chairman, Sangeet Natak Akademi, New Delhi

Edited by

Dr. Km. Urmila Sharma

ĀMNĀYA-PRAKĀŚANA, BHARATA-NIDHI, VARANASI

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INDIAN AESTHETICS AND MUSICOLOGY

(The Art and Science of Indian Music)

by

Dr. Prem Lata Sharma

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Dedicated with reverence

to

The great Rasika Vāggeyakāra

Pandit VIṢṆU DIGAMBAR PALUSKAR

The saint Music-Maestro

Pioneer of the Renaissance of Indian Music

and

The Parama-Gurudeva of

Prem Lata Sharma

in all her Tapas for the Art and Science of
Saṅgīta and Nāṭya

as

the perfect disciple of

Pandit OMKAR NATH THAKUR

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FOREWORD

A compilation of the articles written by revered Bahenji, Professor Premlata Sharma and their publication in the form of a book has been a long felt need and Dr. Sharma herself was working towards this. The world of music is grateful to her sister, Dr. Urmila Sharma, in bringing out the first volume of the collection. Most of these articles had been published in Nada Rupa and in Indian Music Journal, which have been out of print since long. These articles had been written by her during her tenure as the Head of the Department of Musicology at the Banaras Hindu University. The articles assume greater value and significance considering the fact that during these two and a half decades her major contribution had been in the form of lectures and papers delivered at Seminars and in the form of articles written for journals. She had not written anything in the form of a textbook and these articles, besides breaking new grounds in musicological research, served as sources for the topics that had been prescribed for courses in musicology and music theory. The articles presented in this book relate chiefly to four areas - Aesthetics, texts in Saṅgītaśāstra and Concepts in Ancient Indian music, Hindustani music and comparison of the North and Southern systems of music.

Bahenji's initial research was in Saṁskṛta poetics and she initiated deep study into aesthetics of music too. She had lectured extensively on rasa and music and later advocated the application of the three-guṇa (prasāda, mādhurya and ojaa) concept to music. She made a serious study of Western aesthetics and was drawn to the book "Beautiful in Music" and to the theory of "Autonomy of the arts" of the author Hanslick.

Bahenji's name became synonymous with the study of

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Saṁskṛta texts in music and the interpretation of the concepts. She had planned a series of publication of Saṁskṛta texts, namely, Bharatabhāṣya of Nānyadeva, Rasakaumudī of Śrīkaṇṭha and Saṅgītarāja of Kumbhakarṇa (Kālasena). She had written introductory articles about these and other texts. The entire Saṅgītarāja was edited and printed although only the first two chapters were published as the first volume. Bṛhaddeśi was re-edited and translated by her with the assistance of Dr. Anil Beohar and published by the Indira Gandhi National Centre for the Arts. Rasakaumudī had, around the same time, come out as a publication under the Gaekwad Oriental Series publications of Baroda edited by Dr. A.N.Jani. Seven chapters of Bharatabhāṣya, edited by Dr. C.P.Desai, came out as a publication of Indira Kala Sangita Vishwavidyalaya, Khairagarh. However, at the time of her demise, Bahenji was editing the entire text for publication by the Indira Gandhi National Centre for the Arts. Sahasarasa was completely edited by Bahenji and later published by the Sangeet Natak Akademi. The introduction to that also presented an account of the ancient thinking on the verbal element in music. Apart from editing some texts she was writing brief accounts about all the others too.

Sthāyas, Gamakas and Prabandhas had engaged her attention and she was the earliest and perhaps the only scholar to go deeply into the study of Sthāyas. She gave many lectures on gamakas in the contemporary music too, especially those used in Dhrupada. Apart from understanding the Prabandha forms of the Deṣī, she enlarged the scope of the term to cover the musical forms of the later systems. She concentrated especially on Dhrupada and Ṭhumarī. Her contribution to Dhrupada through the organising of Dhrupada festivals and the editing of Dhrupada Annual Journal is well known. She was also among the earliest scholars to disprove the theory that the scales of the medieval period had faithfully retained the intervallic arrangement of the svaras of the two grāmas. Her

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presentation on this subject at the Music Academy, Madras had been hailed by Dr.V. Raghavan as 'revolutionary'. She was the first to point out the discrepancies in the descriptions in the writings of the medieval authors (starting with Rāmāmātya) on the placement of Grāmika svaras on the frets of the Vīṇā. She had also collaborated extensively with Professor V.V.Sadagopan of Delhi University and presented talks on Hindustani and Karnataka systems at his Delhi Sangita Samaj. The Śuddha and Vikṛta svara-s of the medieval texts came to be explained in detail in these talks.

Unlike the scholars of the mid-20th century who concentrated mainly on the melodic details of ancient music, Bahenji had gone into the tāla system too in detail. The organisation of the five mārga tālas in ekakala, dvikala and catuṣkala states and their role in building the tāla structures underlying Gītakas were studied and explained by her in detail. In her paper presented at the World Sanskrit Conference at Leiden, 1987, she had covered the entire spectrum from Mārga to contemporary period, from Nāṭya-Śāstra to Saṅgītakalādhara (Gujarati).

I must confess at the end that as a student of Bahenji in the Department of Musicology, Banaras Hindu University, I had not realised that much of the understanding of the concepts in ancient, medieval and modern music was an outcome of Bahenji's research. I was under the impression that all these ideas were common knowledge till I met scholars and teachers outside. There are several other papers and articles of Bahenji that need to be published and I am sure the students and scholars will give their support and assistance to Dr. Urmila Sharma in her noble and tireless effort in achieving this.

11.11.2000
Kārtika Pūrṇimā, 2057 Vikrama
18, Fourth Road, R.A. Puram
CHENNAI-5 (Tamilnadu)

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Professor and Head
Department of Indian Music
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Chennai-600 005

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PREFACE

"Indian Musicology with its unique and stupendous literature in Sanskrit offers a vast field for study and research. The approach and methods of Indian Musicology are religio-philosophical. Its perspective is not merely utilitarian or practical, but it aims at the realisation of the highest and eternal good of man, not the psycho-physical being with which we are familiar, but an eternal spiritual entity constituted of pure-consciousness, requiring for its sustenance spiritual substance and environment. The teaching of the **Saṅgīta Śāstra** is that since **Saṅgīta** is not the work of physical nature but of man, its study is fruitful only when it proceeds from a proper appreciation of the true nature of man. By implication the methods suitable for study of nature are not suitable for the study of **Saṅgīta**.

"Even as a study of practical music, the potentiality of Indian **Saṅgīta Śāstra** for providing guiding principles is very great. In fact, such a study has yet to be undertaken. Very little has yet been done to bring out the practical implications of the Śāstra, much less to study its aesthetic and spiritual aspects."

Written in 1966, these are the words of Professor Prem Lata Sharma who dedicated her whole life for restoring Indian Musicology in its proper place in the study of Indian Music.

Premlata Sharma was born on 10th May, 1927, in Nakodar, Distt. Jalandhar, East Punjab. She was the only child of her parents. Her father, Pandit Lalchand Sharma, who was a Bachelor in Commerce, worked as an Auditor in the Indian State Railways. Her mother, Shrimati Mayadevi, had received traditional education at home and was well-versed in our shastras. Both of them were devoted Gaudīya Vaiṣṇavas and they brought up their only child, Premlata, in a serene and

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pious atmosphere. She received her primary and secondary education at home in Delhi along with training in vocal music and sitar. She passed her High School Examination from Punjab University in 1938 at the age of eleven. For the next two years she studied in the University Tutorial Institute and passed the Intermediate Examination of Delhi University in 1940. Then she joined the Indraprastha Girls' college for two years and graduated from Delhi University in 1942.

After this, she spent seven years in studying religious literature, especially that of the Gaudīya Vaiṣṇavas in Bengali and Sanskrit, in which her father was also deeply interested. He resigned his job in the Railways and made himself free to look after the interest of his daughter in her studies. Vraj Bhūmi was found to be a better place for intensive study of Gaudīya Vaishnavism and so the family shifted from Delhi to Mathura in 1947. At Mathura, Premlata Sharma studied and became proficient in three important languages–Braj Bhasha, Avadhi and Maithili which were all required in her pursuit. She also continued her higher studies in Sanskrit and Hindi Literature, while taking regular training in Music which had been a hobby with her since childhood. This enabled her to pass the Inter Examination in Vocal Music of the Academy of Hindustani Music, Lucknow in 1949.

Considering the aptitude, qualities and potentialities of his daughter, Pandit Lalchand Sharma decided that she should continue her higher studies at Banaras Hindu University, where a College of Music and Fine Arts had started functioning in 1949-50 with Pandit Omkar Nath Thakur as its Principal. Premlata Sharma was admitted to this College in the first batch of students. She was also admitted to the Women's College Hostel. Pandit Omkarnath Thakur, who knew Pandit Lalchand Sharma very well, agreed to be her local guardian.

Premlata Sharma entered the portal of Banaras Hindu University with the awful feeling that she was going to study in a great Gurukula and she remembered as to how an inmate

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studying in a Gurukula was required to conduct himself. The advice given in the Taittiriya Upanishad came to her mind :

ऋतं च स्वाध्यायप्रवचने च। सत्यं च स्वाध्यायप्रवचने च।
तपश्च स्वाध्यायप्रवचने च। दमश्च स्वाध्यायप्रवचने च।
शमश्च स्वाध्यायप्रवचने च।

She understood that she should carry on her studies in the University following the right path (Divine Law), speaking always the truth and doing Tapa with restraint and tranquillity of mind. She was following an austere life in Mathura also and she decided to be a Tapasvinī student in the University.

Soon after coming to the University she got herself admitted as a casual student in the Central Hindu College and started attending the M.A. classes in Hindi. She had already completed the course and was going to appear in the M.A. (Hindi) examination that year. (Provision exists in the University for women students to appear in the University Examinations as a private candidate in Arts subjects. So she appeared in the M.A. (Hindi) Examination in March 1950 and passed the same). In July 1950, she joined the M.A. Classes in Sanskrit as a casual student and appeared in the M. A. (Sanskrit) Examination in March 1951, and came out successful. Then in July 1951 she got herself registered as a Ph.D. student in Sanskrit under Dr. P.L. Vaidya who was then the Head of the Department of Sanskrit in the Central Hindu College. The subject of her research was : Special study of Rasashastra and Gaudeeya Vaishnava Darshan.

In order to have a comprehensive knowledge of her subject she also started attending classes in the Samskrit Mahavidyalaya of the University where teaching is done according to traditional methods. Sitting at the feet of Pandit Mahadeva Sastri Pandey and Pandit T.V. Ramachandra Dikshitar she studied Sanskrit poetics. Pandit Mahadeva Sastri was the Head of Department of Sāhitya and Pandit Ramachandra Dikshitar was the Head of the Department of Darśana.

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Mahamahopadhyaya Pandit Gopinath Kaviraj acquainted Premlata Sharma with several matters relating to the subject of her research while she learnt the intricacies of Sanskrit grammar from Pandit Brahmadatta Jijnasu.

Acquiring more and more knowledge of Sanskrit language and literature, she completed her thesis and submitted the same in 1954. The title of the thesis was

'Studies in Bhakti Rasa based on Śri Rūpa Goswāmī'

The thesis was accepted for the award of the Ph.D. degree of the University and the degree was conferred on her in the Convocation held on 17th December 1954.

Premlata Sharma continued her studies in the Sanskrit Mahavidyalaya and passed the Shastracharya examination in Sahitya in 1955, and obtained the Shastracharya degree of the University the same year.

All these years she had kept up her hobby, the study of Music in the College of Music & Fine Arts, B.H.U. The Music classes used to be held in the evening in the Ruiyya Hostel very near the women's hostel and there was no difficulty for her in attending the music classes. Pandit Omkarnath Thakur initiated her into Saṅgītaśāstra. Sitting at his feet, she made a systematic and intensive study of Indian Music particularly its theoretical aspect based on Sanskrit texts. Her knowledge of Sanskrit language and literature greatly helped her in making a critical study of the Sanskrit texts relating to Sangītaśāstra. She also became proficient in Vocal Music and she passed the Saṅgītālaṅkāra examination in Vocal Music in 1955. Thus within a period of five years (from 1950 to 1955) she acquired adequate scholarship not only in Sanskrit language and literature but also in Saṅgītaśāstra, both theory and practice. She also learnt Marathi, Gujarati and some other languages during this period. She could read, write and speak fluently in Hindi, Sanskrit, English, Bengali, Gujarati, Braj Bhāṣā and Avadhi. Punjabi was her mother tongue. She knew a little of Oriyā, Asamī and Telugu also.

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With the passing of the Saṅgītālankāra examination of the University, the Tapasyā of Premlata Sharma as a student of the Great Gurukula, the Banaras Hindu University, came to an end by June 1955. Then started her work as a teacher. In August 1955, the University appointed Dr. Premlata Sharma as a lecturer in the College of Music & Fine Arts for teaching music theory to Degree and Post-graduate students in Vocal and Instrumental Music and also for supervising the work of the Research Section. From its inception, the College had three sections in Music, namely, Vocal Music, Instrumental Music and Research Section. Professor Alain Danielou (Shiva Sharan) was working in an Honorary capacity as In-charge of the Research Section. He left India in a year or two and so this responsibility fell on the shoulders of Dr. Premlata Sharma. Dr. C.P. Ramaswami Aiyar was the Vice-Chancellor of the University at that time and he found Dr. Premlata Sharma quite fit for guiding the Research Section which consisted of two Research Assistants, one copyist and one typist.

Dr. C.P. Ramaswamy Aiyar was greatly interested in the Music College and soon after his assuming the office of the Vice-Chancellor of the University in 1954, he appointed a Reorganisation Committee for revamping the music courses and for recommending the requisite number of teaching and other posts for introducing the new courses. Pandit Omkar Nath Thakur was the Convener of this Committee but due to his illness Dr. Premlata Sharma acted as the Secretary of the Committee and the whole report was drafted by her in consultation with Pandit Omkarnathji and other members of the committee. Her administrative capabilities came to light at that time.

In 1956, a full-time post of Reader was created for the Research Section and Dr. Premlata Sharma was appointed to this post on a permanent basis from 1-8-1957 and she became the Head of the Research Section. A resolute and an indefatigable person that she was, she settled down to lay a strong and solid foundation for building up the Department of

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Musicology with the result that in the year 1966, the three sections of the College were raised to the status of Statutory Departments, namely, the Departments of Vocal Music, Instrumental Music and Musicology under the Faculty of Music & Fine Arts. She functioned as the Head of the Department of Musicology as a Reader till the beginning of April 1981 and as a Professor from 8th April 1981 (when a post of Professor became available for the Department). In August 1985 she went on deputation from Banaras Hindu University to serve as the Vice-Chancellor of Indira Kala Sangita Vishwavidyalaya, Khairagarh for a period of three years. Her term in that University ended only on 30th September 1988. During this period she retired from the service of Banaras Hindu University on 31st May 1987 when she attained the age of superannuation.

The devotion with which Professor Premlata Sharma served the cause of Music in general and Musicology in particular was admirable and exemplary. She initiated serious studies in the textual tradition of Indian Music, specially of Sanskrit texts. She also emphasized the study of primary sources for research in Indian Music. The courses that were started by her from 1st August 1957 were for the Degrees of Ph.D., M.Phil. and Master of Musicology. A Diploma course in Music Appreciation was also introduced. The Diploma Course in Music Appreciation attracted several foreign scholars and they joined this course while pursuing their studies in Sanskrit, Philosophy and Indological subjects in the Faculty of Arts of the University.

She helped and guided many senior international scholars like Prof. Harold Powers, University of Princeton (U.S.A.), Prof. Lewis Rowell, University of Indiana, Bloomington (U.S.A.), Prof, Anna Radicchi, Sienna, Italy and Dr. Francoise Delvoye, France.

She supervised the research work of numerous scholars out of whom twelve were awarded the Ph.D. degree of

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Banaras Hindu University during the period of 1966-1985. She participated in more than forty National Seminars in India, gave talks in many Music Conferences and delivered special lectures at many places on subjects relating to Indian music and Musicology.

She taught two courses on Indian Music in a Summer School organised at the University of Rochester, New York (U.S.A.) in July-August 1970, presented a paper in the XII Conference of the International Musicological Society at Berkeley, California (U.S.A.) in August, 1977, taught two courses on Indian Aesthetics and Introduction to Indian Music at the University of North Carolina at Charlette (U.S.A.) in Sept.-Dec. 1978 and also presented a paper at the VII World Sanskrit Conference at Leiden (Holland) in 1987.

She went to Moscow twice, first in October 1966 to attend the Centenary Celebrations of the Moscow Conservotoire as a representative of India, and next in October 1987 to participate in the seminar on Tradition and Modernity held at Moscow as part of the India Festival, as leader of the Indian group.

Thus during the period of her active service in Banaras Hindu University from August 1957 to August 1985, she left no stone unturned to establish the Department as a Centre for the study of Indian Musicology and to get it acclaimated nationally and internationally.

She was not a mere theoretician but also a performing musician. Till the year 1967 or so she was regularly giving music performances particularly with a view to depict and display the śāstraic tradition. She had never been formally initiated into any Gharānā or Bānīs of Dhrupada. But she had developed her own style on the basis of śāstras. In the year 1961, when she gave a performance in the Sadarang Music Conference in Calcutta presenting Dhrupada in a style which had crystallised as a result of her own spontaneous singing, newspaper critics and her Gurudeva Pandit Omkarnathji

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publicly expressed the opinion that she was developing on the lines of the Khaṇḍāra Bānī which owed its allegiance to the Vishnupur school of Bengal.

The three components of Saṅgīta are Gīta (Vocal Music), Vādya (Instrumental Music), and Nṛtya (Dance). गीतं वाद्यं च नृत्यं च त्रयं संगीतमुच्यते। Professor Premlata Sharma had therefore studied Sanskrit literature relating to Nṛtya and was greatly interested both in its theoretical and practical aspects. She was similarly interested in the Lokgeeta tradition prevalent in different parts of the country such as Chakkiyar and Nangiyar Kudiyattam of Kerala, Pandvani Lokgeeta, Rāsa Leela etc. Under the auspices of the College, she arranged many dance performances—Bharatanatyam, Kathak dance, Odissi Dance—and also Kudiyattam, Pandvani and other types of Lokgeeta.

Nāṭya (Ḍrama) does not come under the purview of Saṅgīta. But considering its importance, Professor Premlata Sharma had made a special study of Bharat Muni's Nāṭya Śāstra and she wanted to revivify the art of Sanskrit Drama and show its greatness and beauty to the educated public. For this purpose she formed a forum in the year 1971-72 and named it 'Abhinaya Bhāratī'. With the active support and cooperation of some teachers and students of Department of Sanskrit (Faculty of Arts), Saṁskrit Mahavidyalaya, Mahila Mahavidyalaya, Vasant Kanya Mahavidyalaya, and some artists she was able to organize the 'Abhinaya Bhāratī' very successfully.

To start with, she selected three Dramas-Vikramorvaśīyam (विक्रमोर्वशीयम्) and Mālavikāgnimitram (मालविकाग्निमित्रम्) of Kālidāsa and Uttararāmacarita (उत्तर रामचरित) of Bhavabhūti for enactment. Reviving the system of commencing the drama with a prelude (पूर्वरङ्ग) as mentioned in Bharata's Nāṭyaśāstra, she prepared separate preludes for these three dramas, composed the ślokas for invocation, set them to music and also organized the scheme of music for each one of them.

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Under the able direction of Professor Premlata Sharma these dramas were enacted by the members of 'Abhinaya Bhāratī' in the Kalidasa Utsava at Ujjain with great success winning laurels and trophies for the University. Besides the above-mentioned dramas, several other Sanskrit dramas were enacted by the 'Abhinaya Bhāratī' in other places also and the public consisting of eminent Sanskrit scholars, dramatists, musicians and others, admired the performance as unique.

Suffice it to say that Professor Premlata Sharma did her best to serve her Alma Mater and established the Department of Musicology in Banaras Hindu University on a very sound footing before proceeding to Khairagarh for assuming the Vice-Chancellorship of Indira Kala Sangeet Vishwavidyalaya in August 1985.

After completing her assignment in Indira Kala Sangeet Vishwavidyalaya, she returned to Varanasi in the beginning of October 1988. Her mother wanted to spend the remaining days of her life in Varanasi only in a house owned by her daughter and not in a rented house. A suitable built-up house was readily available and she purchased the same spending her entire savings. Along with her aged mother she moved to this house on the 18th of February, 1989, and thus she fulfilled a long cherished desire of her mother to spend the last days of her life in a house acquired by her daughter with her hard earnings only. Mother Mayadevi breathed her last in her own house as desired by her at the age of 84, on the 25th June 1989. Premlataji's father had become a sanyasi in the year 1967 itself and was staying in some Ashram at Radhakund, Vrajmandal. He attained Goloka on 5-9-1983.

Prof. Premlata Sharma had planned to create a Trust for promoting fundamental research in performing arts with its headquarters at Varanasi. This idea was kept in mind when she purchased the house at Karaundi. The aims and objects of this Trust were soon formulated and the Trust started functioning

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in her own house from the Vijayā Daśamī Day in the year 1989. It took some time to finalise the details of the Trust Deed and its legal registration could take effect only on August 27, 1993. The objects of the Trust, which was named 'BHARATANIDHI', as stated in the Trust Deed are :

(a) To conduct, promote and encourage fundamental research in performing arts with an inter-disciplinary and multi-disciplinary approach, covering history, philosophy, literature, visual arts etc.

(b) To develop an indigenous approach to the above research, making departure from the ideas and models borrowed from the West.

In pursuit of the above objectives, the following and similar other activities were to be conducted independently or in collaboration with other institutions having similar objectives :

(i) Publication of the above research work under a series to be called "Bharata Nidhi Granthamālā";

(ii) Institution of a series of lectures on the above subjects under the name "Dr. P.L.Vaidya Memorial Series";

(iii) Organisation of Special Performance of music, drama, recitation etc. under the name "Saṅgītācārya Pandit Omkarnath Thakur Memorial Performance";

(iv) Organisation of training/refresher camps under the name "Lalchand Sharma Memorial Camp";

(v) Award of research fellowships under the name "Shrimati Mayadevi Sharma Memorial Research Fellowships";

(vi) Undertaking various activities towards cow protection for the sake of acquiring inner or 'unseen' i.e. intangible eligibility for fulfilling the above objectives; and

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(vii) Doing all such other things as may be conducive or necessary for the advancement of the above objects.

In ancient India, when a student having completed his studies in a Gurukula sought the permission of his teacher to leave the Gurukula, the teacher used to instruct him as to how he should conduct himself in his life. The Eleventh Anuvāka of the Śīkṣā Vallī of the Taittirīya Upanishad is a model of the instructions that a student receives from his teacher. This can be considered as an ideal Convocation Address. The Banaras Hindu University in its rules of procedure for Convocation has provided for the recitation of the above-mentioned portion of the Taittirīya Upanisad in every Convocation when students are presented for award of the degrees. Premlata Sharma was a candidate who received a University degree every year from 1950 to 1955, and she must have made up her mind to follow these instructions scrupulously, particularly the following :

मातृदेवो भव।	Let your mother be a God unto you.
पितृदेवो भव।	Let your father be a God unto you.
आचार्यदेवो भव।	Let your teacher be a God unto you.
अतिथिदेवो भव।	Let your guest be a God unto you.
स्वाध्यायान्मा प्रमदः।	Do not abandon your studies, continue them.
स्वाध्यायप्रवचनाभ्यां न प्रमदितव्यम्	Do not fail to refresh your learning by continuing your studies and by teaching.
यान्यनवद्यानि कर्माणि तानि सेवितव्यानि नो इतराणि।	Whatever actions are irreproachable those should be practised and no others.
यान्यस्माकं सुचरितानि तानि त्वयोपास्यानि। नो इतराणि	Follow all good acts of your teacher's life and no others.

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श्रद्धयादेयम्।	Give with faith, never with lack of
अश्रद्धयाऽदेयम्	faith.
श्रिया देयम्। ह्रिया देयम्।	Give in plenty with modesty, with
भिया देयम्। संविदा देयम्।	fear, with sympathy and friendship.

By instituting Dr. P.L. Vaidya Memorial series, Pandit Omkarnath Memorial Performance, Pandit Lalchand Sharma Memorial Camp and Shrimati Mayadevi Sharma Memorial Research Fellowships, she has perpetuated the names of her acharyas, mother and father.

As already stated the Bharatanidhi Trust started functioning from the Vijaya Dasami Day in the year 1989. The word Bharata encompasses a wider field as can be seen from the objectives stated in the Trust Deed. Bha (भ) stands for Bhāva (भाव), Ra (र) stands for Rāga (राग) and Ta (त) stands for Tala (ताल).

The building where the Bharata nidhi Trust is situated has been named "Āmnāya", which means 'Tradition'. So it is a place for acquiring all traditional knowledge.

Professor Premlata Sharma resumed her teaching and research work in her own house 'ĀMNĀYA' in October 1989 and she continued the same with all her other activities till the last day of her life. In the year 1993, Banaras Hindu University appointed her as an Emeritus Professor and so she could officially guide the research students of the University. A number of foreign students also studied Nāṭya-śāstra and Saṅgīta-śāstra under her during the period 1990 to 1997. She never charged any fee from any student and strictly observed the tradition of the ancient Gurukulas.

In March 1988, when Prof. Sharma was the Vice-Chancellor of the Indira Kala Sangeet Vishwavidyalaya, Khairagarh, the Government of India (Department of Culture, Ministry of Human Resource Development) appointed a high-powered Committee to review the performance of the National

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Akademis, viz., Lalit Kala Akademi, Sangeet Natak Akademi and Sahitya Akademi, and the National School of Drama. Shri P.N. Haksar was the Chairman of this committee consisting six other members and a member secretary. One of the six members was Prof. Premlata Sharma. The Committee submitted its Report in July 1990. It appears that Prof. Premlata Sharma made a significant contribution in writing this Report and since then Shri P.N. Haksar held her in high esteem. She had returned to Varanasi when the committee started its work and it interviewed more than one thousand scholars, musicians, artists and prominent persons at eighteen important cities in the country, during the period from April 1989 to March 1990. Prof. Sharma visited all these places and then attended all the meetings of the Committee held at New Delhi to finalise the report.

She was awarded the Emeritus Fellowship by the Department of Culture, Government of India, for the period 1989-91. She also functioned as a Consultant for Research Publications, Sangeet Research Academy, Calcutta since 1990. In 1992, she was made a Fellow of the Sangeet Natak Akademi, New Delhi and from April 1994, she worked as Vice-Chairman of the Sangeet Natak Akademi till the last day of her life. During this period she organised and conducted three International Seminars under the aegis of the Sangeet Natak Akademi, namely, (1) on 'Śārṅgadeva' in 1994 at Varanasi, (2) on 'Matanga' in 1996 at Hampi and on 'Rasa' in the year 1997 at Varanasi.

She also arranged many seminars under the auspices of the Bharata-Nidhi at Varanasi. Prominent among them were : (1) National Seminar on the Contributions of Thakur Jaidev Singh (1993) and (2) National Seminar on Pandit Omkar Nath Thakur during his Birth Centenary Celebrations held during the years 1996 and 1997. Music performances were also arranged at Varanasi as a part of the Centenary Celebrations from 27th to 29th January 1997. To mark the Birth Centenary Celebrations of Pandit Omkarnath Thakur, the Department of Posts, India

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issued a commemoration postage stamp in a function held in the Bharat Kala Bhavan on 24th June, 1997. This was a great achievement for her and she felt very happy on that day.

Professor Premlata Sharma was essentially a spiritual person. Having spent her early years in a serene atmosphere in the midst of saints in the Vraja Bhūmi, she was deep-rooted in Bhakti. She fully followed Tyagaraja's advice : "Knowledge of Saṅgīta, bereft of devotion, is valueless and cannot secure salvation (सङ्गीत-ज्ञानमु भक्तिविना सन्मार्गमु गलदे ?). She got an inspiration that she should dedicate some beautiful pieces of music for dance before her Iṣṭadeva. Selecting ślokas from Srimad-Bhāgavata and other literature, she set them to music and presented five pieces for dance performance. They were :

1. Bharamara-geeta — containing 54 ślokas from the daśama skandha of Bhāgavata, six padas of Sūrdās, two padas from Padyāvali, two from Dāmodara-stotra, one śloka and one dohā based on Srīlaghubhāgavatāmṛta and one śloka from Jayadeva's Gītagovinda; set to music in fifty rāgas using six talas.
   Dance was performed in Kathak style by Dr. Smt. Ranjana Srivastava in Srichaitanya-Prem-Samsthan, Vrindavan, in the month of March 1994.

2. Śrī Kṛṣṇaprasaṅga — containing six padas of Sant Sūrdās with the addition of some ślokas set to music in eighteen rāgas (including two rāga-mālikās) mostly in Tritāl. Dance was performed in Kathak style by Dr. Smt. Ranjana Srivastava in Sri Chaitanya Prem Samsthan, Vrindavan, in March 1995.

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3. Śrī Govinda-Virudāvali	Selected ślokas from Śrī Rūpagoswāmī's Govindavirudāvali set to music in twenty-three rāgas and various tālas. The dance was performed at Śrī Govindadevaju Temple, Jaipur in Nov. 1995 by Srimati Jaya Chandra-sekhar and Party under the Direction of Professor C.V. Chandrasekhar, in Bharatanatyam style.
4. Veṇugeeta	containing 20 ślokas of Adhyāya 21 of Daśamaskandha of Śrīmad Bhāgavata, two padas of Sant Sūrdās, one pada of Ghanānanda and one traditional pada (thus four padas in Braj Bhāṣā) set to music in 22 rāgas using six tālas. The dance was performed in the same Govinda Mandir, Jaipur, by the group of Srimati Kumudini Lakhiya in Kathak style, in November, 1995.
5. Yugmageeta	24 ślokas of Adhyāya 35 of the Daśamaskandha of Śrīmad Bhāgavata set to music in twelve rāgas in various tālas. Srimati Sonal Mansingh performed the dance in Odissi style in Śrīchaitanya-prem-samsthan, Vrindavan, in February, 1996.

In the year 1995, a centre for cultural studies by the name of JÑĀNA PRAVĀHA came into existence on the banks of Gangā at Sāmne Ghat, Varanasi opposite Ramnagar Fort. The owner and Managing Trustee of Jñāna Pravāha, Srimati Bimla

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Poddar came in close contact with Professor Premlata Sharma and the friendship between them grew stronger and stronger because the aims and objects of Bharata-nidhi and Jñāna Pravāha had many things in common. Professor Premlata Sharma became a prominent member of the Governing Council of Jñāna Pravāha and she took an active part in the activities of Jñāna Pravāha. She conducted courses there, arranged music and dance performances and seminars also. In the year 1998, she organised a seminar on Saṁskāras which was held on April 9th & 10th, 1998. For the year 1999, she had proposed a seminar on 'Dhvani' and she had started making all arrangements for the same. She had also arranged a special seminar on 'Odissi sangeet and its uses' in Bhubaneswar from 22nd to 27th November 1998. After attending it she returned to Varanasi on 30th November 1998. She had planned to go to Delhi, Madras, Trichur etc. on the 7th Dec. 1998 when I met her on the 1st of December. I noticed that she was feeling very much tired and sad because of the demise of P.N. Haksar on the 27th Nov. 1998. She had met him on the 22nd November at Delhi while going to Bhubaneswar and next Sunday when she returned to Delhi, she could not see him alive. Considering her condition on that day I requested her to cancel all her programmes and take complete rest. After great persuasion she agreed to cancel her programme at Trichur but said that she would go only to Delhi, Madras. But that could not happen and suddenly she felt some uneasiness in the evening on 4th December and after midnight on that day the noble Soul departed for Goloka.

A determined Srimati Bimla Poddar decided that the National Seminar should be held on the scheduled dates and that the seminar would be dedicated to the memory of Professor Sharma. Preparations for the Seminar continued in full swing. The inaugural function of the National Seminar was duly held in the auditorium of the Jñāna-Pravāha on March, 11, 1999 under the presidentship of Padmabhushan Professor Vidya Nivas Misra.

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Welcoming the distinguished community of eminent scholars from various parts of the country and the distinguished guests, Srimati Bimla Poddar said :

"I owe much to Late Prof. Prem Lata Sharma who not only extended motherly care to me, but in fact became the soul of this Institution even at the cost of her health. She was abundant in her nourishing and we would not have dreamt to do what it is proposing to do, had it not been her zeal, dedication and interest. We are deeply grieved that she passed away after conceiving all the nuances of this seminar. We can never repay her kindness. But, in a very small and humble way we thought it fit to dedicate this seminar to her memory."

"I do not wish to mention much about the scholarly achievements, particularly in the field of pioneering musicology, of Prem Lataji, as you all perhaps know. She was really a scholar which made even Varanasi proud."

A minute's silence was then observed as a token of homage to the soul of Late Bahenji.

Dr. Kapila Vatsyayan, an illustrious scholar and also a close friend of Professor Premlata Sharma, then inaugurated the seminar and delivered the key-note address. Many papers were read in eight sessions of the Seminar and its closing function was held on the 14th of March, 1999. Speaking on that day, Dr. I. Panduranga Rao, who is a renowned scholar, saintly person and also a member of the Governing Council of Jñāna Pravāha said :

"This seminar on DHVANI has very appropriately been dedicated to the memory of Prof. Prem Lata Sharma, the innovative spirit behind the whole exercise of enquiring into the various facets of sound explored in Indian culture. Her dream has come true but she chose to transcend this dream even before it is realized and stepped into the eternal abode of absolute bliss. Every one of us must have felt during the last four days that she has been with us guiding us with silent but eloquent smile. We pray for peace and seek her blissful blessings."

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No doubt we cannot now see Professor Premlata Sharma in flesh and blood but she has become immortal by her writings which provide a great treasure for posterity to carry on valuable research in Indian Musicology. Almost all the monographs, research papers and articles written by Professor Premlata Sharma have been published in various Journals. Dr. Urmila Sharma, Managing Trustee of Bharatanidhi. has taken a decision to collect all of them and publish them in book form for the benefit of all concerned. This is the first publication in this direction. May the Almighty give her the required strength to complete this commendable undertaking.

Prabodhinī Ekadaśī
Saṁvat 2057
7th November 2000

S. Somaskandan

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EDITOR'S NOTE

Inspired and 'charged' by the Almighty— in whom rests his beloved soul of Prem Lata Sharma, my motherlike sister, loving guru, who taught me (by living herself) how to live an ideal human life, who initiated me in every field of knowledge that I could grasp, who brought me up with profound loving care—I could gather myself from the shock of her physical demise and settle down to complete the works that she had started or intended to start.

I was able to complete some of the works in these two years e.g. (1) edited a huge volume of Saṅgītakalādhara (from Gujrati to Hindi) (more than 560 pages), the historical work of Dahyalal Shivram, the Royal musician of Bhavnagar state (published in 1901), explaining the theory and science of Music and dance with the very first established Indian notations of excellent and plenty 'bandishes' of various rāgas for vocal and instrumental music, pictographic notations with detailed tables of 143 tālas, some illustrations of different types of 'gatas' in Kathak, notations of some old English songs etc. The photo-ready copy of the book has been handed over to Sangeet Natak Akademi, New Delhi. It is scheduled for publication shortly in Punarnavā Series started by Prem Lata Sharma. (2) Completed with help of Dr. Françoise 'Nalini' Delvoye the First edition of Nūr-Ratnākara (Vol 1, more than 700 pages, of a great scholar (Late) Shahab Sarmadee depicting History of Music-ancient, medieval and contemporary, quite ready to be published by Sangeet Research Akademi, Calcutta.

Some works are nearing completion, e.g.—

(i) Bhaktirasāmṛtasindhu Vol. II of Shri Rūpa Goswami (15th century A.D.) a critical edition with translation in Hindi from Sanskrit, with notes and extensive introduction, being published by Indira Gandhi National Centre for the Arts;

(ii) Saṅgītanusāriṇī Chandomañjarī of Maula Bakhsh— depiciting 58 meters in four languages (Sanskrit, Hindi,

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Marathi, Gujrati) with music notations in various rāgas and tālas. This also is scheduled to be published by S.N.A. New Delhi under Punarnavā Series.

An urgency was felt for bringing out the rare research articles and monographs written by Bahinjee, in book form (it is going to be a series), it was her own intention too. By God's grace this first volume is coming out. I have categorised these articles according to the subject-matter discussed therein. I have done the entire proof-reading with some assistance of Dr. Niharika Lal, therefore it is quite possible that some mistakes might have remained uncorrected. I crave the indulgence of the learned readers for all my shortcomings.

This compilation is being supplemented with a few glimpses of Bahinjee and some memoirs, as they mention various aspects and facts of her life, and very useful references of her journey in the field of Music and Musicology.

I have received the support and co-operation at all levels from the huge family of friends, disciples, colleagues of Bahinjee in India and abroad and I heartily thank them all. I am feeling deeply indebted specially to–

1. **Professor Harold Powers** for keeping in touch with loving concern and sending the memoir article throwing sufficient light on the different aspects of Bahinjee's personality.

2. **Professor C.V. Chandrashekhar**, as he himself says, was a close brother of Bahinjee and myself. His article contains several moving references to Bahinjee and reminds the sweet days of working together in Abhinaya Bhāratī.

3. **Shree N. Pattabhiraman**, Editor in Chief, Śruti and Śruti-Foundation for the courtesy of permitting me to include in this book the entire obituary part of Śruti (173, Feb. 99, pages 37-47) for Premlatajee, containing the articles of N. Ramanathan, Leela Venkataraman, himself (N. Pattabhiraman) and a brief article of Harriote Hurie;

4. **Professor N. Ramanathan**– not only for sending the

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foreword for this book, but actually supporting me at every level in the process of this publication and in all efforts for the work being done in memory of our Bahinjee;

5. **Ms. Harriote Hurrie**– for constantly keeping in touch, and sending the memoir article describing Bahinjee's everyday behaviour to students and people concerned.

6. **Sangeet Natak Akademi**– for financial assistance in publishing this book and the courtsy of giving some rare photographs of Premlatajee, from which a few are being printed under the glimpres and one at on the front cover.

7. **Dr. Miss Niharika Lal**– for going through the entire English proofs once, correcting them. She is blessed by Bahinjee (P.L.S.) as been trained by her in proof reading while she was assisting Bahinjee for seven years.

8. **Modi** family and Vishwavidyalaya Prakashan Parivar – It would not have been possible for me to bring out this book in time but for the enthusiastic cooperation of Shree Purushottam Das Modi and his sons, Shree Anurag Modi and Parag Modi, proprietors of the V.V. Prakashan and the staff.

I sincerely thank all those mentioned above.

I desired that Pandit S. Somaskandanjee should write the Preface for this book, as he knew Bahinjee from the day she joined Banaras Hindu University. Bahinjee considered him to be her elder brother and he has been a guardian to both of us.

I simply cannot express the gratitude felt towards Dr. (Mrs.) Kapila Vatsyayan and my Ācāryadeva Shree Shreevatsa Goswamijee for bestowing on me the affection and concern, which is really keeping me alive and fit for the work the Almighty wants me do.

Utpannā Ekādaśī, Mārgaśīrṣa, 2057 vi.
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VARANASI-221005
Phone : 316460

Urmila Sharma
Managing Trustee
Bharata-Nidhi
(A Trust for Fundamental
Research in Performing Arts
founded by Prem Lata Sharma)

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अ

ईं ॐ श्रीः

सङ्गीतप्रशंसा*

(ब्रह्मर्षिदैवरातप्रणीतश्लोकाः)[1]

सङ्गीतं सामवेदे स्वर-रस-समता-योगतो गायनार्हे
गान्धर्वाख्योपवेदे जनजगदधिपप्रत्यगात्मप्रसादे।
सिद्धाः सप्तस्वरास्ते त्रिषवणगुणतो मन्द्रमध्योच्चतारा
बद्धाः सोपानरूपाः प्रतिपदमुदिताः स्थूलसूक्ष्मातिसूक्ष्माः ॥ १ ॥

Saṅgīta subsists in the Gāndharva Upaveda which is a subsidiary constituent of the Sāmaveda, the Veda which is worthy of song on account of being a bestower of pleasure to the inmost self alike of the king and his subjects. In that Saṅgīta are to be found seven 'Siddha' Svaras which with the association of the three 'Savanas' are manifested in gross, subtle and extra-subtle forms and have been categorised in a graduated scale as 'Mandra', 'Madhya' and 'Tāra' respectively.

स्वर और रस के साम्ययोग से गेय सामवेद में एवं राजा तथा प्रजा के अन्तरात्मा को समान रूप से प्रसन्न करने वाले गान्धर्व उपवेद में संगीत विद्यमान है। उस संगीत में सिद्ध सात स्वर प्रातः, मध्याह्न तथा सायं सवन के योग से स्थूल, सूक्ष्म और अतिसूक्ष्म होने के कारण क्रमशः मन्द्र, मध्य और तार रूप से विभाजित होकर सर्वत्र सोपानरूप से बँधे हुए कहे गए हैं।

वाण्या प्राणेन नादे प्रणिहितमनसा गायने तत्स्वराणां
वीणातन्त्रीमृदङ्गश्रुतिनिनदकला - तालसाहित्ययोगात्।

---

* These nine ślokas in sragdharā metre, depicting the glory and metaphysics of music– written by Revered Brahmarṣi Daivarata and translated in English and Hindi by P.L.S. are being rendered here as an auspicious beginning of this book and commencement of Āmnāya Prakāśana series.

1. Please find the importance of these ślokas in P.L.S.'s own words on pages 91-92.

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तद्गानात् स्वात्मनादश्रवणरसमुखाद् वाग्रसैकानुभावे
क्लृप्ताः षड्जादिसंज्ञा सरिगमपधनीत्यादिसङ्केतवर्णैः ॥ २ ॥

Divine Sarasvatī, after experiencing 'Rasa' of 'Vāk' born of the hearing of the suggestive vibrations of 'Nāda' in herself, has conceived the names 'Sa', 'Ri', 'Ga', 'Ma', 'Pa', 'Dha' and 'Ni' for the Svaras sung by her as the 'anubhāvas' of the said 'Rasa' of 'Vāk' and as the vibrations of the 'Śrutis' with the 'Vīṇā-Tantri' and 'Mṛdaṅga' and with the arts of rhythm and literature, the word-form of 'Gīta'.

सरस्वती ने स्वात्मा में ध्वनित होने वाले नाद के श्रवण से उत्थित रसानुभव के अनन्तर वाग्रस के अनुभाव-रूप उन (सप्त) स्वरों के गान से एवं वीणा-तन्त्री, मृदङ्ग, 'श्रुति' को निनादित करने की कला, ताल और साहित्य (गीत का पदात्मक रूप) के सहयोग से स्वरों के नादात्मक गान के विषय में एकाग्रचित्त होकर 'सरिगमपधनि' इत्यादि संकेताक्षरों से 'षड्ज' इत्यादि नाम कल्पित कर लिये हैं।

एताः संक्षिप्तसंज्ञाः प्रणव इव परब्रह्मणः सत्स्वराणां
वाचा स्वोच्छ्वासयोगात् तदनुकरणतो वेदितास्तत्त्ववेद्याः।
षड्जस्तत्रर्षभोऽन्यः श्रवणसुखकरो दिव्यगान्धारसंज्ञो
मध्यस्थः पञ्चमोऽन्यो मतिमननपरो धैवतोऽन्त्यो निषादः ॥ ३ ॥

Like the 'Praṇava' which is the short and pithy name of the Parabrahman, Divine Sarasvatī has comprehended by her respiratory movement and by imitation of those 'Svaras', the symbolic names of the eternal 'Svaras'; which are knowable as the 'Tattva', and which appear as differentiated as Ṣaḍja, and Ṛṣabha; as 'Gāndhāra' pleasurable to the ear; as the 'Madhyama' of central position; as 'Pañcama' worthy of repetitive pursuit; as 'Dhaivata' and lastly as 'Niṣāda'.

परमब्रह्म के संक्षिप्त नाम प्रणव के समान उन सत्स्वरों की सूक्ष्म (सरिगमपधनि) एवं तत्त्ववेद्य संज्ञाओं को वाणी ने अपने उच्छ्वास-योग से एवं उन स्वरों के अनुकरण से सम्यक्तया समझ लिया है। उन स्वरों में षड्ज, ऋषभ, श्रवण-सुखद गान्धार, मध्यस्थित मध्यम, पुनः पुनः अनुसन्धेय पञ्चम, धैवत तथा अन्तिम निषाद नाम से ये स्वर भिन्न-भिन्न प्रतीत होते हैं।

वर्णास्ते वाचकाः स्युस्तदनुकृतिपराः सूक्ष्मसङ्केतरूपा-
स्तत्संज्ञाद्यक्षरे तत् परमुपकरणं तत्स्वरस्यावलम्बे।

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तस्मात् कण्ठ्यस्वरेण प्रतिविलसदलामाद्यकारेण युक्तं
एकेनैवाक्षरेण प्रतिनिनदमुखाद् गातुमिष्टं समस्तम्॥ ४॥

The letters Sa, Ri, Ga, Ma, Pa, Dha, and Ni are the subtle symbols and representative names for the respective 'Svaras' and are the primary instruments for the apprehension of those 'Svaras' and are also the first letters of the names of those 'Svaras' such as Ṣaḍja, Ṛṣabha etc. In Pāṇini's 'Al Pratyāhāra' are included all the vowels and consonants (from अ to ह) and अ is the first letter of this 'Al'. All 'Svaras' can, therefore, be sung with only one vowel-tone अ emitted from the throat.

षड्जादि स्वरों के सूक्ष्म संकेतरूप एवं उन-उन स्वरों के अनुकरण में प्रवण सरिगमपधनि इत्यादि वर्ण षड्जादि स्वरों के वाचक हैं, उन-उन स्वरों के अवलम्बन में परम उपकरण हैं तथा षड्जादि स्वर-संज्ञाओं के प्रथम अक्षर हैं। (पाणिनि के) अल् प्रत्याहार में 'अ' से 'ह' तक सभी स्वरों एवं व्यञ्जनों का समावेश है। इस 'अल्' का जो आद्य अक्षर अकार है, उसी एक कण्ठ्य स्वर (अक्षर) के योग से ये (सातों) स्वर गाये जा सकते हैं।

स्वान्तः षड्जादिभेदात् स्वरनिरतमनःप्राणवाक्संविदाऽऽत्मन्
वाचोपांशुस्वरेण प्रविरलतपसा सूक्ष्मसन्मानसेन।
सानुस्वारेण तूष्णीं प्रतिपिहितमुखान्नासिकानुस्वरेण
मौनेनान्तःस्वनादश्रवणपरतया गीयतां सामरस्यात्॥ ५॥

Those who apply the mind, speech, consciousness and soul in the process of concentration on the 'Svaras' like Ṣaḍja, Ṛṣabha etc. dwelling in their 'Antaḥkaraṇa' may sing with 'Sāmarasya' and 'Tapas', quietly intent on hearing within themselves their own 'Nāda', with the mouth shut, without even a vibratory movement of the tongue, with minds clear and subtle.[1]

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1. The English and Hindi Translation of verse no. 5 may be read as follows :—
"O Ātman! quiet gāna (singing) may be performed with svaras like Ṣaḍja, Ṛṣabha etc. dwelling within the self with concentration of mind, 'Prāṇa', speech and consciousness on 'Svara', with intense 'Tapas', with 'Upāṁśu Svara', with clear and subtle mind, with 'Sānusvāra Vāk', with the mouth shut, with the 'Anusvāra' emitting from the nose, with intentness on hearing within the inner 'Nāda' of own self and with 'Sāmarasya', 'Ṣaḍja' etc. dwelling within one's own self, with ..... 'Sāmarasya'."

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अपने अन्तःकरण में षड्जादि नाम से स्थित स्वरों में मन, प्राण, वाणी, चेतना तथा आत्मा को निरत करने वाले तथा सूक्ष्म और पवित्र मन वाले (तपस्वी) तप सहित मौन धारण करके अपने ही भीतर अपने नाद को सुनने में तत्पर रहकर सामरस्य से उस उपांशु वाणी से गान करते रहें, जिसमें जीभ का स्पन्दन भी न हो, मुख भी खुला न रहे और (केवल) अनुस्वार सहित नासिका का स्वर हो।

नित्याभ्यासादियोगात् समरसकलया बाह्यवीणादिनादात्
स्वान्तर्वाक्संस्वरेण प्रतिनिशितहृदा प्राणनोच्छ्वासनेन।
साध्या संगीतशास्त्रे सकलगुणगणैः संहिता सत्त्वपूर्णा
लोके वेदे च साम्ना स्वररसकलया वाक् परा चित्समाना॥ ६॥

The discipline (Sādhana) of the 'Cit'-like 'Parā Vāk' who is replete with 'Sattvaguṇa' and is the repository of all good qualities should be cultivated in the fields of the 'Saṅgīta Śāstra', worldly affairs and the Veda, with unfailing practice and constant contemplation, with the 'Kalā' of 'Sāmarasya', with vibration of the external instruments– the Vīṇā and the like, with the correct sound (Svara) of the indwelling 'Vāk', with the vibration of the 'Prāṇas' and with a pure heart.

नित्य अभ्यास एवं अनुशीलन आदि के सम्पर्क से, सामरस्य की कला से, बाह्य वीणा आदि वाद्य यन्त्रों के निनाद से, स्वान्तःस्थित वाक् के सम्यक् स्वर से, प्राणों के परिस्पन्द से एवं निर्मल हृदय से उस चित्सदृश समग्र गुणों से युक्त तथा सत्त्वगुण से पूर्ण परा वाणी की साधना साम, स्वर तथा रस की कला से संगीतशास्त्र, लोक तथा वेद में करनी चाहिए।

वाणी वीणाप्रवीणा चिदनलवदना या चतुष्पादपूर्णा
वेदानां सा चतुर्णां सुचतुरवचना दिक्चतुर्वक्त्रवर्णा।

Contd. from previous page–

"हे आत्मन्! स्वर में निरत मन, प्राण, वाक् तथा संवित् से, प्रविरल तप से, उपांशु स्वर से, सूक्ष्म सत् मानस से, सानुस्वार वाणी से, मुख बन्द कर के नासिका के अनुस्वारात्मक स्वर से, मौन रहते हुए, अपने ही भीतर अपने नाद को सुनने में तत्पर रह कर अपने भीतर षड्जादि-भेद से स्थित स्वरों से सामरस्य-सह चुपचाप गान किया जाए।"

'आत्मन्' को सप्तम्यन्त भी समझ सकते हैं। यह वैदिक प्रयोग है, किन्तु यहाँ उस प्रयोग का अनुवाद समझ सकते हैं। तब अर्थ इस प्रकार होगा :--

"अपने भीतर षड्जादि भेद से स्थित स्वरों से.....सामरस्य से आत्मा में गान किया जाए।"

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जिह्वाग्रे साऽभ्युदीर्णा स्वर-रस-वचना वाङ्मनःप्राणगुण्या
सौम्या शीर्षण्यरस्या समरसरसनाऽभ्येति सर्वाग्रगण्या॥ ७॥

The Speech which is perfect with four 'Caraṇas', whose face is resplendent with the effulgence of 'Cit', who is adept in playing the Vīṇā, who shines forth as the Divine 'Vāṅmaya' (word-form) of the four Vedas, whose speech is adroit, who is identical with the varṇas (Akṣaras) emanating from the mouth of the four-faced Brahmā, 'Svara' and 'Rasa' are whose words, who is invoked by 'Vāk' (word), 'Manas' (mind) and 'Prāṇa' (vital energy), who is of gentle and cool temperament, who bestows the relish of 'Rasa' of the best (Śīrṣaṇya) of 'Upāsakas', as soon as she appears on the tip of the tongue in an articulated form she occupies the foremost rank on account of the taste of 'Sāmarasya'.

जो चार चरणों से पूर्ण है, जिसका मुख चित् की ज्योति से भास्वर है, जो वीणावादन में कुशल है, जो चारों वेदों के दिव्य वाङ्मय रूप से विराजमान है, जो चतुर्मुख (ब्रह्मा) के मुख-निःसृत वर्णों (अक्षरों) से अभिन्ना है, जो सुचतुर वचनों वाली है, स्वर और रस जिसके वचन हैं, जो वाक्, मन और प्राण द्वारा आवाहन करने योग्य है, जो सौम्य है और जो उत्तमोत्तम (शीर्षण्य) उपासकों को रसास्वाद प्रदान करती है, वह वाणी जिह्वा के अग्रभाग पर उच्चरित होते ही सामरस्य की चर्वणा से सर्वाग्रगण्या हो जाती है।

गायत्री वेदमाता स्वररसवचना गायति ब्रह्म पूर्णं
प्रत्यक्षं स्वात्मसत्त्वं वितरति सरसं ब्रह्मणस्पत्युदीर्णम्।
गायन्तं त्रायते सा स्रवदमृतरसैः प्राणसंवित्प्रदानाद्
विद्युज्ज्योतिश्चिदैन्द्री निजनिखिलजगत्संसवित्री प्रकाश्यम्॥ ८॥

Goddess Gāyatrī, the mother of the Vedas, possessed of 'Rasa' and 'Svara' as her speech, continues to bestow the status of Venerable 'Brahmaṇaspati' on the possessor of Vedic knowledge singing the entire Veda, by revealing clearly her own essential sprightly and mystic form. With the spurt of the fountains of nectar, bestowing the boon of the 'Prāṇa' and 'Saṁvit' she protects her votaries who sing her attributes. Thus may the generous bestower of the gift of 'Cit' ever continue to

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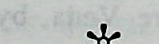
manifest the lightning (Vidyujjyoti) of her knowledge in the whole universe just like Prācī (East).

स्वर और रसरूप वचन वाली वेदमाता गायत्री देवी सम्पूर्ण वेद का गान करने वाले वेदज्ञ को, अपने सरस तथा रहस्यात्मक आत्मतत्त्व को (उसके समक्ष) स्पष्टतया प्रकाशित करके, पूज्य ब्रह्मणस्पति का पद प्रदान करती है। वह झरते हुए अमृत के फुहारों से प्राण और संवित् का वरदान देकर अपने गुणों के गायकों की रक्षा करती है। इस तरह समस्त विश्व को चेतना का उन्मुक्त दान देने वाली ज्ञानमयी प्राची विद्युज्ज्योति का प्रकाश करती रहे।

वेदात्मा ज्ञानभूमा सकलरसतमा सर्वचित् सार्वभौमा
वेद्यावेद्याभिरामा भगवदवगमा विश्वविद्याविरामा।
सङ्गीतं सर्वविद्यासमरसमुदितं "श्रीकलाभारती" सा
स्वीकुर्यात् पूर्णभावाद् भगवदनुगतं "दैवराता"-भिगीतम्॥ ९॥

May the Goddess Bhāratī of the form of 'Śrīkalā'[1] whose soul are the Vedas, who is the acme of knowledge, who is perfect in all the 'rasas', who is all-knowing, all-pervading Śakti', who is beautifully constituted of all the knowable and unknowable substances, who is the Supreme Lord's perceptional power, who is the terminus of all the Vidyās,– graciously condescend to accept this metric 'Saṅgīta' sung with perfect devotion by Daivarāta engaged in recital surcharged with the delight of all the Vidyās, of the benign qualities of the Supreme Lord.

वेद ही जिसकी आत्मा है, ज्ञान की जो पराकाष्ठा है, जो सभी रसों से पूर्ण है, जो सर्वज्ञ-स्वरूप और सार्वभौम शक्ति है, वेद्य और अवेद्य वस्तुतत्त्वों से जो मनोरम बनी हुई है, जो भगवान् की अनुभवशक्ति है, सभी विद्याओं की जो विरामरूपा है, इस प्रकार की वह "श्रीकला"—रूपिणी भारती वाग् देवता,—भगवान् के गुणानुवाद में लगे हुए, सभी विद्याओं के समरस से प्रहृष्ट तथा छन्दोमयी वाणी में दैवरात द्वारा गाए हुए इस सङ्गीत को पूर्ण भाव से स्वीकार करें, ऐसी प्रार्थना है।



1. This may be noted that the very first name given to the new founded 'Faculty of Music and fine Arts' in B.H.U. (Varanasi) by Pt. Omkarnath Thakur, was- 'Śrī Kalā Saṅgīta Bhāratī'.

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SECTION I

Aesthetics and Science

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EUROPEAN AESTHETICS OF MUSIC
And
TRADITIONAL INDIAN SAṄGĪTA ŚĀSTRA*

Preliminary Remarks

Aesthetics of music is that branch of musicology which is concerned fundamentally with problems of values in music. As a science responsible for the organisation of knowledge within this area, aesthetics depends upon many related areas of enquiry and draws upon them freely as the occasion demands. Various branches of the natural and social sciences, the arts and philosophy contribute to its study. In its turn, it makes its own contribution to each of the other branches of knowledge. Its scope includes, besides criticism of music, musical composition, performance and listening.

Indian philosophy of existence accepts a consciousness of double aspect of the material world and of the human being. In one aspect there is a force of Knowledge (occult), and in the other that of Ignorance. Consequently, Indian culture, including literature and arts, accepts a double standard of values, one esoteric and the other exoteric. Unless this basic characteristic of Indian culture is recognised, the significance of Indian art is most likely to be missed.

This warning is addressed equally to foreign readers of ancient Indian treatises on music and to Indians trained according to the methods and tradition of European scholarship. As an example of the pitfall which an Indian may otherwise be led into, Prof. V. N. Bhatkhande's case may be cited here. Prof. Bhatkhande would appear to have permitted himself to pass

1. Published in Nādarūpa II, January 1963.

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some most uncharitable and unmerited strictures against Indian musical treatises and their authors. Having missed to take note of the eternal verities on which the theory of classical Indian music is founded, this gentleman attempted to formulate theory designed to suit the needs of contemporary mediocre and illiterate musicians whose art he would seem to have accepted as the norm or standard of classical music. Traditional authors always tried to bring contemporary practice to conform to fundamental verities accepted in their application to relevant Indian arts or literature. Prof. Bhatkhande, in breaking away from this tradition, broke to pieces the very ideal and foundation of Indian music.

In this article attention will be devoted to some of the basic truths on which the esoteric edifice of Indian culture including Saṅgīta is built up. Comparatively less notice will be taken of the exoteric aspect, for it is the former which imparts to Indian culture its uniqueness. In respect of the latter aspect although a vaster wealth and exactness of formulation and terminology place the Indian theory of music on a higher pedestal than that of other musical systems of the world, as yet not much attention has been devoted to the systematisation of aesthetic principles in their application to music. Even Prof. Bhatkhande, a modern writer, who influenced by Western ideas, systematised according to his notions, a part of the theory of Indian music, omitted to formulate a system of aesthetics of that music.

The aims and objects of the college of Music and Fine Arts,[1] B.H.U. lay a special obligation on this institution to undertake a comparative study of the aesthetics of European and Indian music. For various reasons, chief among which is preoccupation with other duties, this study could not be undertaken earlier. It has been possible to devote some attention

1. As it was named formerly; later in 1966 it was split into two separate faculties i.e. 'Faculty of Music and Performing Arts' and Faculty of Visual Arts.

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to this new line of study recently of which the present article is the outcome.

The treatment of the subject in this article is the first attempt at delineating the scope of this subject in its barest outlines. This treatment is admittedly brief. At places, crucial points, indicative of new lines of thought, might appear to have been accorded the barest explanation. This is inevitable in a pioneer conspectorial essay. Apart from the restraint in treading on untrodden ground there is the limitation of an article in a journal. Space for a comprehensive discussion can be found only in a book. Nevertheless, care has been taken to see that the present article does not omit reference to any important relevant topic.

The subject is vast in scope so that each one of the topics can be made the subject of an independent book. Time and facilities permitting, it is intended to continue further study and exposition of the subject as a whole and of individual topics comprised therein, through articles in this Journal or separately in book form.

Approaches to Aesthetics

European literature on Aesthetics in general is extensive. Philosophy deals with it as one division in a large systematic scheme. The problems dealt with by the aesthetics of philosophy are metaphysical and do not deal directly with practical arts. Considerable literature on aesthetics has also been written by men experienced in arts who are not experienced in philosophy. These writers are not concerned so much with metaphysical theories as with practical criteria of values. They include composition, performance and criticism of music.

Methods of Approach

The methods employed by European artist-writers are variously described as artistic, critical, scientific, philosophical,

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historical, psychological, experimental, eclectic and systematic. Although there are points of conflict among these methods, there is much in common too. For instance the procedure of abstraction and analysis is common to all of them.

Justification of the Analytical Method of Enquiry

Dangers of analysing a work of art is a topic on which much discussion and literature have accumulated. It is suggested that the psychologist employing the method of the physical scientist with the "ideal of control by isolation and disintegrative analysis" is in danger of destroying the very thing he is studying. For example, in studying the effects of intervals apart from the context, the analyst will be reducing the significance of the intervals studied, for the same interval may have different meanings in different contexts. It is true that analysis always omits some thing and is therefore not the whole truth, but nothing is the whole truth in the opinion of the scientist. Science has never claimed wholeness or completeness for its discoveries. The scientist does not claim to know everything at once from all points of view. In listening to a musical composition we cannot know it all i.e. we cannot grasp all its significance at once. We can get some impression of it as a whole but this impression is vague and probably inexpressible.

Definitions of Aesthetics

The word "aesthetics" was for a long time held in Europe to connote after its Greek derivations "perceptive by feeling". Since the eighteenth century attention came to be riveted on the epistemological statement "if the perfect in the world is conceptually grasped through logical thinking we call it truth but if we recognise it by the senses we call it beautiful". The sensuous knowledge or aesthetics thus came to be recognised as the theory or science of the beautiful. Even this definition cannot be regarded as a final one because the words 'beautiful'

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and 'beauty' have been assigned numerous meanings. One book gives at least sixteen different definitions.

A fundamental problem, for instance, is whether to regard beauty subjectively as a quality of experience, objectively as a quality of an object, or as the quality of experiences attributed to an object. A notable author Carl E. Seashore writes in his book entitled "Psychology of Music" as follows : "Philosophical criticism has tended to centre on the effort to find a single unitary principle, which would account for the nature and function of beauty, and thus explain the nature and purpose of music. This, I think, has resulted in a succession of failures, and the philosopher of the future will not attempt that again."

In India there has existed from time immemorial, not only a universally accepted ideal of absolute unsurpassed beauty, the fountain-head of all kinds of beatitude, but many Indians have actually realised that ideal at a level of transcendence where the subjective and the objective coalesce into a unique experience of identity with a difference or semblance of a difference, a state philosophically described as 'Bhedābheda'. Many Indians continue to realise this experience today. That ideal is 'Svayaṁrūpa' (Self-Form), Śyāma-Sundara (Beautiful of Śyāma colour), 'Akhilarasāmṛtamūrtti' (Form constituted of all nectarine Rasas).

The essential characteristic of 'Rasa' is that it is exhilarating both to the subject and the object of its experience. "रस्यते रसायते वा" is a broad definition of 'Rasa'. A more specific definition is that 'Rasa' consists of 'Sthāyibhāva', the emotive state running permanently through the inmost being, which determines the particular internal temperament as a dominant characteristic of the emotive state. Each of the emotive states shows in its composition diverse sentiments constantly shooting out and changing like the flamelets that continually come and go and thereby produce the appearance of the permanent, undivided whole of a flame.

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The emotive state is excited by artistic circumstances or situations called 'Vibhāva', 'Anubhāva' and 'Vyabhicārī'.

Kṛṣṇa is accepted as the epitome of 'Rasa'. He has 'Modana' and 'Mohana' 'Mahābhāva' for his Sthāyībhāva, the chief characteristic whereof is an absolute absence or negation of self-gratification and an incessant desire to cater to the gratification of His devotees who in turn possess a similar 'Sthāyībhāva'. At the head of Kṛṣṇa's devotees is his counter-whole Śrī Rādhā whose Sthāyībhāva surpasses even Kṛṣṇa's own in selflessness and is technically known as 'Mādana Mahābhāva'. This is not the occasion to dilate on this aspect of Kṛṣṇa as an aesthetic object. A few of His qualities which serve as Uddīpana Vibhāva for experience of his divinity may, however, be mentioned here in the context of beauty unsurpassed conceptually or perceptually in the whole world. India discovered this beauty and has adhered to it as a defined realisable object from time immemorial whereas the European thinkers still fight shy of defining beauty and its ingredients.

Some of these qualities relating to Kṛṣṇa's figure are unsurpassable 'Saundarya', 'Lāvaṇya', 'Abhirūpatā', 'Mādhurya', 'Mārdava' etc. Other qualities refer to His unsurpassable speech, song and dance. The distinctive feature of His transcendental beauty is that its experience creates a never-ceasing hankering for its perpetuation and its delight increases with every turn of experience. In this respect it differs from mundane experience, the novelty of which wears off after some time and the intensity whereof diminishes with every successive experience.

The qualities of Kṛṣṇa's figure referred to above, which are elements of His beauty may be briefly explained.

सौन्दर्यम्—

भवेत् सौन्दर्यमङ्गानां सन्निवेशो यथोचितम्।

(भक्तिरसामृतसिन्धुः, २.१.३३६)

'Saundarya' is the placement of limbs according to design.

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अङ्गप्रत्यङ्गकानां यः सन्निवेशो यथोचितम्।
सुश्लिष्टसन्धिसम्बन्धः स्यात्तत्सौन्दर्यमीर्यते॥
(उज्ज्वलनीलमणिः, उद्दीपनप्रकरणम्, २९)

This definition is slightly more comprehensive. To the limbs (Aṅga) are added parts of limbs (Pratyaṅga) such as hind-arms, fore-arms and wrists which should be of appropriate thickness, thinness and roundness.

रूपम्—

विभूषणं विभूष्यं स्याद् येन तद्रूपमुच्यते।
(भक्तिरसामृतसिन्धुः, २.१.३३८)

'Rūpam' is that which imparts ornamentation to an ornament.

अङ्गान्यभूषितान्येव केनचिद् भूषणादिना।
येन भूषितवद् भाति तद्रूपमिति कथ्यते॥
(उज्ज्वलनीलमणिः, उद्दीपनप्रकरणम्, २३)

If a figure appears fully decorated or ornamented without any decoration or ornament, it is said to possess 'Rūpam'.

लावण्यम्—

मुक्ताफलेषु छायायास्तरलत्वमिवान्तरा।
प्रतिभाति यदङ्गेषु लावण्यं तदिहोच्यते॥
(ibid 26)

Like the lustre emitted from a pearl, the lustre which is every moment emitted from a figure is called its 'Lāvaṇya'.

अभिरूपता—

यदात्मीयगुणोत्कर्षैर्वस्त्वन्यन्निकटस्थितम्।
सारूप्यं नयति प्राज्ञैराभिरूप्यं तदुच्यते॥
(ibid 31)

'Abhirūpatā' is the power of imparting through the super-excellence of one's own qualities, similarity of 'Rūpam' to an object existing nearby.

माधुर्यम्—

रूपं किमप्यनिर्वाच्यं तनोर्माधुर्यमुच्यते।
(ibid 34)

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Some undescribable 'Rūpam' of a figure is the Mādhurya.

मार्दवम्—

मार्दवं कोमलस्यापि संस्पर्शासहतोच्यते।

(ibid 35)

Inability to bear the touch of the softest object is stated as Mārdava.

It will be seen from the fore-going discussion that a definition of 'beauty' as an object of aesthetic experience does not present any difficulty so far as Indian philosophy is concerned.

Primary and Derived Values of Music

The Philosophy of the Indian Saṅgīta Śāstra offers possibilities of a cultivation of subjective, musical and derived values all together. This is not possible in ordinary experience. But not all pleasure can be regarded as aesthetic; the distinction must be made in terms of the aesthetic attitude which may take into account the values attributable to material and form and indirect derived values attributed to experience and facts.

In music, material values are those of the intrinsic orders discovered in the tones e.g. the quality of the tones. As the materials of music are organised into patterns or designs of varying complexity, these values merge into values of form. The appreciation of sound values on the various levels and in the several dimensions of formal organisation is of primary importance to the musician. The spread and depth of this appreciation depends on technical training and experience.

Derived aesthetic values in music are exemplified by expressiveness i.e. associations that occur by reason of past experience.Intellectual, moral and functional aspects of a work of art may be classed as derived values. The nature of experience changes with the attitude of the individual. For instance, if during a church service attention becomes diverted

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from the religious values to the intrinsic values, the experience may become aesthetic. The experience would be religious as long as the attention is on the religious values alone.

Aesthetic value is considered in Europe of the lowest type if the individual is conscious of emotive-conative states aroused within himself as the content of music, rather than lost in the contemplation of these qualities as attributed to the work of art. But if they are attributed to the work of art, they may acquire important, though secondary or derived value. Whenever music is connected with something not music (music with word, opera music and dance) as in functional music, the effectiveness becomes an important but secondary criterion of aesthetic value.

Wagner had put forward a combination of music, drama and dance as superb art. This view was and is still ridiculed as fallacious on the ground that intrinsic musical value decreases as non-musical elements are increased.

Wagner's view was, however, strictly in accordance with the traditional Indian classical conception of Saṅgīta as a composite art of music (vocal and instrumental) and dance (comprehending the main elements of drama e.g. histrionics). The objection, however, is valid when considered from the point of view of ordinary experience. On the plane of transcendence, however, the mind and senses can apprehend simultaneously musical, dance, and dramatic values along with the religious. On that plane all conflicts are resolved and all contradictions are harmonised.

Aesthetic values in Indian Saṅgīta Śāstra

In Western philosophy, aesthetics has an important place, being concerned with considerations of values. Value is a property attributed to an object by virtue of the fact that it may be perceptually apprehended with pleasure or displeasure. It arises from interest in the perceptual aspects of phenomena, when they are "regarded not as the sign of meaning or of fact,

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but only in their own nature". Its measure is the pleasure arising in its experience.

As regards the nature of aesthetic personality, an European philosopher, Eduard Spranger is quoted by A. A. Roback in his book 'Personality' as maintaining the following broad classification in the order of excellence, of different people ranked according to their scales of values : -

(i) The animalistic human creature who thinks only in terms of food and drink and means of satisfying carnal appetites :

(ii) The economic man setting highest values on money and wealth :

(iii) The man of power who evaluates a man's worth according to the power he wields over his fellows :

(iv) The theoretician who aims at fitting every experience of his into a system :

(v) The artist who, bound by sensory images, isolates every experience and contemplates it as if it were something apart from the world, and setting the highest values thereon : and lastly

(vi) The religious man who loses himself in mysticism, in other-worldliness and is not anchored to the spatio-temporal moorings of the theoretician or tied to sensory images of the artist.

Indian thought accepts a somewhat similar classification in its fourfold 'varṇas' of human society. Yet there is a fundamental difference between traditional Indian thought and Spranger's views quoted above, a difference stemming from outlook and approach. In regard to the artist for instance, whereas Spranger would begin from external sensory experience and go within himself, the Indian would begin from within himself and from there come out. That which he would experience within himself will be an entity existing by itself

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without any external prop, real and yet absolutely detached from the external. The external he apprehends by a knowledge of identity with the supreme, Tādātmya; or of knowledge as manifestation of the Supreme, Svayaṁprakāśa; or through a process not of knowledge but of experience of beauty and love as the very Supreme in his Self, Svayaṁrūpa.

Prayojana

The concept of value in Indian philosophy is 'Prayojana' which is a term of profound technical significance. Its philosophical definition is 'यमधिकृत्य पुरुषः प्रवर्त्तते'. The words अधिकृत्य and पुरुषः are important and technical. अधिकृत्य is a grammatical variant of अधिकार which is defined as 'उत्तरोत्तररमणीयवस्तुस्पृहा'; रमणीय connotes लोकोत्तराह्लादजनकज्ञानविषयः; वस्तु implies प्रमेय which in turn is explained as प्रमातुं योग्यः; प्रमा is शुद्ध बोध or pure or absolute knowledge. 'स्पृहा' is 'अभीष्टार्थप्रवर्त्तनम्' i.e. pursuit of the desired object. Thus 'अधिकारः' would mean the pursuit of transcendental and pure or absolute knowledge productive of perpetually increasing beatitude in which the "Puruṣa" is engaged. In such beatitude infinite truth, beauty and goodness are implicit. It remains, however, to understand the nature of the 'Puruṣa'.

'Puruṣa' in Indian philosophy is variously understood. A definition appropriate for and relevant to the Indian Saṅgīta Śāstra is पुरीष्वष्टसु (कर्मेन्द्रियपञ्चक-ज्ञानेन्द्रियपञ्चक-मनआदिचतुष्टय-भूतपञ्चक-काम-कर्म-अविद्याख्यासु) वसतीति। According to this definition "Puruṣa" is that who resides in the eight "Purīs" viz. (1) five motor organs (2) five sense-organs (3) the four parts of Antaḥkaraṇa viz. the mind (Manas), intellect (Buddhi), ego (Ahaṁkāra), and Citta or the instrument of desire (4) five Prāṇas etc. (5) five gross elements (6) Kāma, desire for objects of enjoyment (7) Karma, action productive of 'Adṛṣṭa' and (8) Avidyā or nescience. This definition of the human soul invests human reality with transcendence, with supra-physical and supra-mental nature. For, the 'Puruṣa' is distinct and separate

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from, superior to and beyond the eight kinds of substances including the mind, conscious or sub-conscious, in whom he dwells and whom he controls, though he himself is controlled by the Supreme.

The 'Puruṣa' is appellated as संगीतपुरुषः, वास्तुपुरुषः, धनुर्वेदपुरुषः, आयुर्वेदपुरुषः according to the particular Upaveda or Vidyā predicated of him. Akṣara and Viṣṇu are other names of the Puruṣa and His chief attribute is that He is beyond time and space and is all-pervading. This is the fundamental point to be noted in regard to Indian Saṅgīta Śāstra. The subject or agent of experience is not of the ordinary nature of ordinary sensuous knowledge. He is possessed of a transcendental nature called Prakṛti of three colour 'Trivarṇā'.

The Puruṣa is constituted of "Viśuddha Sattva". सत्त्वं त्रिकालाबाधितत्वम् i.e. unobstructed by time, past, present and future. Although beyond the pale of time, 'Sattva' has a sequence in transcendental time. 'Viśuddha Sattva', therefore, means truth unobstructed by triple time. 'Viśuddha is वि+शुद्ध, शुद्धं means दोषास्पर्शः and दोषः means कार्यविरोधी so that विशुद्ध means highly potent to carry out his will unobstructed by triple time.

Thus both the agent aspiring for aesthetic experience and the nature of that experience according to Indian philosophy are transcendental. This transcendence is not the intuitive guess of a probability as is generally conceived by the Western philosophers, but is a matter of tangible experience under prescribed conditions. Such is the प्रयोजन or aesthetics of Indian philosophy. A further enquiry into its nature will lead to several grades of aesthetic experience such as 'Rasa', 'Bala', 'Vāk', 'Prāṇa', 'Manas'. That, however, is beyond the scope of this article. Suffice it to note the essential nature of the human agent and that of his aesthetic exprience. On account of its infinite vastness the object of this experience is usually called 'Brahman' and 'Rasa', 'Bala' etc. Its aspects, are known as its Kalās. Music and fine arts in their transcendence are known as Kalās. The 'Puruṣa' who is not the ordinary human personality or "self" of

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Western thought, by constitution wishes to engage himself in pursuit of that pure knowledge which is of ever-increasing beatitude or happiness and not of temporary felicity. That knowledge is स्वयंप्रकाश i.e. self-luminous and illumines knowledge of everything else. For experience of that knowledge the Puruṣa is dependent on God Puruṣottama.

He is pictured in the Purāṇas as asleep (sleep is withdrawal of outer senses in Yoga or communion with God Puruṣottama) in the 'Ocean' (of the vast infinity of souls). The suggestion is that the Puruṣa is in communion on the one hand with the Supreme and on the other with the infinite mass of souls. The locus of this experience is 'Vaikuṇṭha' where knowledge exists by a process not of differentiation as in the material world but of identity, 'Tādātmya'. For their 'Vāsanā' (the motivation or spring of desire that adapts them to find enjoyment in a particular situation) the Puruṣa and all other souls are dependent on Puruṣottama Vāsudeva.

Realisation of 'Prayojana.'

The Upavedas assure us that the realisation of such a 'Prayojana' is possible in perfect vividness and palpability but the key to it is esoteric. Since the 'Puruṣa' is a supramental entity it is but natural for him to function on a supra-mental plane in order to achieve his objective or 'अर्थः' the 'पुरुषार्थः' which term also is an aesthetic concept. This objective is classified under four heads viz. 'Dharma', 'Artha' and 'Kāma' together described as 'Trivarga' and 'Mokṣa' known as 'Apavarga'. Arts and literature are the means of their realisation. 'Gīta' is philosophically defined as छान्दसहार्दान्यतरस्वरेण गुणकीर्तनम् which means "recital of the benign qualities (of 'Sambandha' or 'Prayojana' i.e. aesthetic object or aesthetic experience) with 'Chandas' (metre) and 'Svara'.

Indian Saṅgīta Śāstra as an Upaveda is esoteric in its primary content and purpose. It deals with the supra-mental and by a stroke of genius also with the mundane, though secondarily. Its terminology is unparalleled in the whole

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world, being so devised that it is as perfectly valid, except for an extremely minor part, in its application to the art of extrovert mental and physical experience as it is to its innate supramental experience. There is practically no classical literature in India dealing exclusively with the philosophy or technique of exoteric art of music.

An attempt was made in recent times by a leader of musical thought in India to devise a theory of the constructional aspect of the art of extrovert music, but he too had to borrow the traditional terminology and made no attempt to deal with the philosophy of that music. A science of aesthetics of the fundamentals of music and styles and forms of music of exoteric experience similar to that attempted in the West has yet to make its debut in our country. Anthologists have been busy in northern India lately collecting notations of broad features of musical compositions (only the "sthāyīs" and "antarās" and not entire performances as actually sung by musicians who are generally ignorant and illiterate). Nobody has so far attempted to enquire into the aesthetic ideas forming the basis of the forms whose notations are recorded.

With these preliminary remarks an attempt may now be made to survey the fields of aesthetics in India and the West. No strict comparison is possible because of a fundamental difference in the nature of the literatures of India and the West. The agent of aesthetic experience in Indian literature, as stated above, is not the ordinary human personality or "self" of modern psychology but a supra-physical and supra-mental entity known as the 'Puruṣa' having for field of experience a plane of eternal and ever-increasing beatitude beyond the physical or the mental.

Aesthetic experience of the European Musician

Contrary to this, the agent of aesthetic experience according to Western literature is the human being, *albeit* cultured, looking for ordinary physical and mental experience

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of temporary though profound felicity, basically and substantively, of a far less satisfying nature. The agent of experience there is not the "Puruṣa" but man in aesthetic attitude. Such a man is neither the transcendental entity like the Indian 'Puruṣa' nor is his field of experience transcendental nor again is he capable of experiencing the ever-increasing infinite beatitude like the "Puruṣa". It is clear that whereas on the plane of transcendence, perfection and finality are possible, they cannot be looked for on the plane of relative occurrences. No finality in the preception or experience of such an aesthetic entity can, therefore, be expected, his aesthetic attitude itself being an attribute of a relative and not absolute mind.

Consequently, European views on aesthetics of art have not only been constantly undergoing fluctuative changes but the European philosophy of music has often been confronted with almost insurmountable difficulties as is apparent from the following views of R. Schumann.

"In no other field is the proof of the fundamentals as difficult as in music. Science argues with mathematics and logic, poetry possesses the decisive golden word, other arts have chosen Nature as their arbiter borrowing their forms from her. Music is a poor orphan whose father and mother nobody can name But it is precisely this mystery of her origin which accounts for the charm of her beauty".

Superficial and tentative theories

Neither the theoretical philosopher or psychologist nor the practical artist in the West has as yet evolved a final theory of the aesthetics of music as will be seen from the following running account of the history of aesthetic thought. The philosopher seems to proceed on the hypothesis that a wrong theory is better than no theory at all. The practical musician, however, has at least the satisfaction that what he says has the backing of the personal experience of his rational mind even if that experience does not reveal mysteries. The views of both

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these classes are described below. The former may be compared to the "Śāstra Kavis" and the latter to the "Kāvya Kavis" of India. Indian poetics, however, like Indian philosophy of music, is rooted in the supramental whose authority is far more secure and unchallengeable.

For purposes of comparison, the description of Indian aesthetics of the fundamentals of music has been confined to the barest outlines while that of the Western is given in slightly wider detail, for the reason that the latter is a convenient basis for comparison and should be accorded a more detailed description in a preliminary comparative survey.

Views of Western philosophers on the aesthetics of the fundamentals of music as recorded in the history of European literature.

For more than 2000 years European philosophers have tried to solve the mysteries of music and the problems of its content, meaning or expression. These problems arise in part from ambiguity of terminology or inaccurate definition of terms but fundamentally from the inherent complexity of the problem with its several variable factors which provide ample room for caution. Among them, Phythagoras (550 B.C.) explained music as the experience of that universal harmony which is also realised in arithmetic and in astronomy. This was a cosmic view. Plato (400 B.C.) said that music is the most appropriate means of social and political education. Confucius of China also held a similar view which imparted to the philosophy of music a political and social value.

Plotinus (270 A.D.) interpreted music as a mystic and occult power. It is not known whether this power was realised in actual experience by Plotinus as did the Indian 'Munis' or it was an imaginative guess of a vague probability.

Boethius (A.D. 524) divided music into three fields (1) Musica mundana (the Pythagorian harmony of the Universe), (2) Musica humana (harmony of the human soul and body) and (3) Musica instrumentalis (music as actual sound). This

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classification prevailed in European musical theory for more than 1000 years until about the 15th century. This value and ideal of music would seem to have been one of peace and harmony.

J. Keplar (1619) correlated the musical tones and intervals with the movements of the planets and their astrological functions. This was a cosmo-theological view.

W. Luibuiz (1646-1716) paved the way for the psychological method of musical aesthetics by interpreting music as the unconscious exercise in arithmetic.

A. Schopenhaur (1819) considered music as the purest incarnation of the "absolute will" and as the expression of the human feelings (love, joy, horror etc.) in their abstract interpretation as metaphysical ideas.

G. T. Fechner (1801-87) insisted that music is the expression of a "general mood" rather than "specific feelings".

Finally, C. Stumpf (1883-90) inaugurated. a scientific study of musical psychology on the basis of experiments and statistics, especially with regard to the problem of consonance and dissonance. Stumpf's procedure sprang from many investigations along similar lines especially in America. Like other earlier ones, this method also had its critics, foremost among them being C. C. Pratt. Thus, while philosophers of antiquity and of medieval ages in Europe had held broader or "greater" views assigning place and justification to music in the universe, the State or in God, the present day interpretation of musical aesthetics accords with a shallow and very much narrower conception of aesthetics. This conception ignores all sublime affiliations and has instead gained a secure place in everyday life of palpable sensations and feelings.

This short historical survey of fluctuations in the movement of European opinion on the aesthetics of music points to an absence of fixity in approach which stems from

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the conception of the essential nature of the human being. European thought has limited its aesthetic individual to one who is cultivated in musical and other mental knowledge. It seems never to have proceeded far in its investigation into the nature of the human "self", the degree of whose sublimity is an essential determining factor of the nature and depth of aesthetic experience.

Indian Śāstras accept a combined conceptual and sense-pattern. The 'Puruṣa' is capable of taking an all-comprehensive view of his 'Lakṣmī' (the 'Prakṛti' of three 'Guṇas') the evolutes whereof are both partaking of subtle intellectual and sensual on the one hand and of God, (Puruṣottama) on the other. Puruṣottama is the 'सम्बन्ध' or real aesthetic object.

Transcendental aesthetic objects have been defined by some of the principal schools of Indian philosophy in their respective terminologies of gradation. In terms of Gauḍīya Vaiṣṇava philosophy for instance, three main grades of the transcendental object Kṛṣṇa are recognised. These are Svayaṁrūpa, Svayaṁprakāśa and Tādātmyarūpa. With these the individual emancipated soul, the 'Puruṣa' is associated as 'Taṭastha' and is designated as the 'Taṭasthā Śakti' of 'Kṛṣṇa'. Through the medium of the 'Puruṣa', ordinary ignorant souls are enabled to have a certain form of transcendental experience under prescribed conditions.

1. 'Svayaṁrūpa' (Self-form of 'Mādhurya') is the manifestation of the intrinsically essential form of Kṛṣṇa as the supreme aesthetic object sporting eternally with his self-exhilarating energy (Hlādinī Śakti). In this form, Kṛṣṇa, as the supreme aesthetic object, is inaccessible to the ordinary souls unless they submit unreservedly to and are accepted as a matter of causeless grace by Kṛṣṇa's self-exhilarating energy. Saṅgīta on this level of experience is, therefore, accessible primarily to those functioning as Kṛṣṇa's self-exhilarating energy—by constitution or grace. Even the 'Puruṣa' or the emancipated soul must submit unconditionally to Kṛṣṇa's self-

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exhilarating energy and obtain the grace of that energy in order to qualify for aesthetic experience of the Svayaṁrūpa manifestation of the Supreme. The ingredient of the forms of both the aesthetic objects and subjects on this level of transcendence is technically known as Mahābhāva.

2. Svayaṁprakāśa (self-luminous) is the 'Aiśvarya' manifestation of Kṛṣṇa as the supreme aesthetic object. In this experience the 'Puruṣa' is eligible by designation. On the part of the individual soul, it implies knowing the self for knowing and making others know the Divine through seeing all existences by a process of inclusion or indwelling of the Divine.

3. 'Tādātmyarūpa' is also the 'Aiśvarya' manifestation of the Supreme for the experience whereof the 'Puruṣa' is eligible by designation. The philosophical definition of 'Tādātmya' is भेदसहिष्णु-अभेदः i.e. identity with a difference. It implies on the part of the individual soul, knowing the self for knowing and making others know, the external world through a process of identity.

Planes of aesthetic experience relative to the three aesthetic objects are respectively known technically as Vṛndāvana, Mathurā and Dvārakā, also Vaikuṇṭha.

Ordinary ignorant souls are incapable of transcendental aesthetic experience, their knowledge being veiled by Kṛṣṇa's Māyā Śakti. Between them and His Self, Kṛṣṇa has posed a separate distinct energy called the Taṭasthā Śakti, the emancipated soul or the 'Puruṣa'. This intermediate energy is the medium through which aesthetic experience of a specific kind becomes possible for the ordinary soul through a prescribed process under prescribed conditions. The philosophical definition of 'Taṭashta' is तदभिन्नोऽपि तद्बोधकः i.e. identical with the Supreme but producer of the knowledge of the Supreme for the benefit of the ordinary souls. In Mathurā and Dvārakā the Puruṣa is the 'Vyūha' of Vāsudeva while in Vaikuṇṭha He is not only the Vyūha of Vāsudeva but also identifies himself with Vāsudeva's twenty-four forms relative to the categories of Prakṛti of the same number.

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Reverting to the sense level, it can be said that some sense patterns offer the richest aesthetic possibilities; visual and auditory sense material is most suited to aesthetic treatment[1]. It is more suitable than "taste" or "smell" or "touch" material particularly because it lends itself to more refined and varied qualitative differentiation. Indian Śāstra also recognises the superiority of certain organs over others. The organ of the sense of hearing and the organ of speech are said to be born of 'Sattvaguṇa' which is the best of the three 'Guṇas' of 'Prakṛti'.

From the objective point of view, however, the aesthetic object is more "the thing out there". It is the thing-as-perceived. The response of the organism must be taken into account. Suppose two individuals A and B are exposed to the same stimulus, say a highly organised and complex piece of music. A, because of his peculiar endowment and training in music, gets a profound response whereas B, who has neither natural capacity nor training in music, hears only an inarticulate confusion of sounds. What A responds to is a well-organised significant work of art and what B responds to is something in the consciousness which may not exhibit a high degree of correspondence with the stimulus. Thus any judgments passed by A and B are not based upon the stimulus but on their perception of it.

Indian thought, on the other hand, has always been characterised by a fixity of approach based on the concept of the 'Ātman' or the Puruṣa as the human soul, which is an entity with eternal attributes and intrinsically supramental qualities of perception.

Views of Music Artists of Europe

With the foregoing survey of the theories and views held by philosophers and psychologists as a general background the

1. महेन्द्रप्रमुखैर्देवैरुक्तः किल पितामहः। क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत्॥
(नाट्यशास्त्र १.११)

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following survey of the contributions to the problem made by the musicians themselves is of interest. The contributions of the artistes aim at a more detailed penetration into the question of musical aesthetics with the difference that whereas the philosophers or theoreticians are inclined to view the problem in the abstract, the artist is concerned more with the study of compositions or styles of individual composers and singers.

The theories of European artistes can be conveniently divided into three groups according to whether they consider music (a) as an heteronomous art i.e. expression of extramusical elements or (b) as an autonomous art i.e. the realization of intrinsic principles and ideas, or (c) as an interpretative art (hermeneutics).

Music as an heteronomous art

The heteronomous theory postulates that the chief aim of music is to portray certain typical emotions such as tender, languid, passionate etc. In spite of its rationalistic features and schematic methods this theory paves the way for the free expressionism of the Beethovian style.

The classes of artists subscribing to this theory describe music in terms of Afflectenlehre (expression of joy, grief, longing, etc.) of the eighteenth century and its predecessors, Musica reservata (a style characterised by restriction in the employment of figurations and ornamental design or pointing to some secrets of musical technique or indicating the exclusive character of music written for higher classes of society) and Maniera (church modes in their authentic and plagal variety).

In the 17th century, music was frequently interpreted as an oratorial art based on principles of speech. In the late Romantic period the interpretation of musical counterpoints was largely based upon programmatic and allegorical concepts. Music was understood as a sort of psychological drama. A more intelligent use of this approach considers music not as a

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substratum for the pictorial arts or objects of nature but of finer shades and deeper effects than the ordinary language. Music is related to the life of a composer (e.g. Beethoven's "period of happiness"). The written composition as well as the actual performance is nothing but a means of transferring a psychological situation from the fancy of the composer to that of the listener.

At the present time, although there are many varieties of heteronomous doctrines, one that is most plausible is that moods or affective states expressed in music constitute, or through their expression become, the essential content of music. It regards music as expressive of a content which is non-musical in its essence.

Music an autonomous art

A more recent school of thought which is in strong contrast to all the above noted contribution rejects the allegorical, emotional, programmatic or poetical foundation of musical aesthetics and explains music as a purely musical phenomenon as an autochthomous and autonomous creation which can be understood only in its own terms. This school founded by E. Hanslick formalised the sentence " Music is form moving in sounds". By form is meant all structural and stylistic elements of music. Henslick admits the use of designations such as "powerful", "passionate", "graceful" "tender", etc., but only to illustrate the manipulation of the constructional materials of the musical piece and not to suggest a definite feeling on the part of composer or listener.

Still further in this direction went August Halm who must be considered the most outstanding representative of musical aesthetics of the present day. This musical autonomist says– "If you want to understand the 'invisible' look carefully at the visible". This school advocated the separation of the musical work from the emotional world of both the composer and the listener and the emancipation of the musical thought from

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"sensuous intoxication and hallucination".

Thus, the autonomous views of music regard music as *sui generis* i.e. its content or meaning is purely musical and cannot be expressed in other than musical terms.

Music as an interpretative art (Hermeneutics)

H. Kretzschner introduced this method of "interpreting" musical motives as the expression of human emotions, feelings etc. Similar in principle to Afflectenlehre–of the 18th century, this method is distinguished by a greater emphasis on scientific methods and on detailed, systematic investigation based on the study of intervals, motion, rhythm, rests etc.

Undoubtedly from the European standpoint there are elements of truth in all the three view-points detailed above and they are complementary rather than contradictory ways of interpreting the significance of musical experience. Musical values must be felt, rather than arrived at, by intellectual process, and feeling in the emotional, intuitive, rather than in the intellectual rational dimension. But this emotional inspiration and experience can only be expressed in the tonal-rhythmic structure of music and has no existence apart from its specific musical expression which is different from linguistic expression, for language can at best only suggest the general character or mood of the music.

Western thought would seem to have failed to evolve an integral overall theory of the aesthetics of music. And from the point of view of Indian aesthetics, this failure is likely to be eternal if Western thinkers do not change their outlook, approach and methods. Unless they take the modern psychology on to the Indian concepts of 'Prakṛti' of three 'Guṇas', of Māyā and finally Śakti, the mysteries of the nature of music and fine arts will continue to delude them.

Our ancients recognised at the outset that for the ordinary mind such mysteries are दुर्गम i.e. difficult to penetrate into. Hence one of the names they gave to 'Prakṛti' was 'Durgā' (दुर्गा) i.e. that

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which is difficult to comprehend with ordinary intelligence.

In India the problem was solved long ago with an exclusively indigenous and unique outlook, approach and methods. The theory of 'Nāda' or 'Vāk' comprehends integrally emotions, thought and sound inarticulated as well as articulated, in their origin in transcendence realised in actuality and in a definite sequence of experience. This theory is an evolute of the concept of Puruṣa and Prakṛti. Prakṛti, Māyā and Śakti are three Divine powers each working in its sphere but subordinate to the next. Prakṛti is that power which is roused to action by God through His own power (Māyā) in order to make individual 'Puruṣas' witness its play which consists in making the ignorant, worldly-minded souls who are helpless tools in its hands to experience diverse names and forms.

Consequently, we do not notice in Indian literature any evidence of a controversy on the exoteric plane. Whatever disputation is evident in this literature has reference to and is significant of actualised transcendental experience such as is quite foreign to Western experience and thought.

Aesthetics of Indian Exoteric Music

In India, we do not have any systematic literature on the aesthetics of exclusively exoteric music comparable to similar literature in the West. The huge volume of Indian literature on poetics too has esoteric affiliations. Sometimes attempts are made to apply poetic theories to music. Poetry and music being different though allied arts there is not much justification, however, in applying the theory of poetics to detailed discussion of music.

Practical musicians in India, with very few exceptions, have during some time past belonged to a class of ignorant and illiterate performers who could not be expected to theorise on musical values. Hence the absence of a literature on the subject. But we have a plethora of literature on the theory and

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philosophy of music which is possessed of esoteric transcendental aspects in its fundamental nature.

The field of Aesthetics of music

A definition of an aesthetic field presents a difficulty to the European mind. Music may be regarded objectively in terms of things--objects of awareness capable of stimulating expression or subjectively in terms of experience. A musical situation involves "an organism and its environment"; it presents a typical stimulus-response relation. We may speak of variables in objective factors and assume a stable organism with consistent response or conversely, we may consider that variations in response are due to inconsistency in the organism and assume the consistency of the stimulus.

From the standpoint of Indian Saṅgīta Śāstra, either of the assumptions will not lead to the truth, for both the assumptions are false. Neither is an organism nor are the stimuli ever constant or invariable. Indian thought proceeds from the 'Akṣara', the 'unchangeable', which is not an assumed entity but is 'being' at a special level of consciousness realisable and actually realised in esoteric experience and it is from the point of view of the 'Akṣara' that the enquiry is made. The variable factors are 'Kṣara', changeable, and the 'Akṣara-Kṣara' situation is perfectly real and not a creation of imagination.

Whether or not an object is aesthetic depends upon the attitude of the individual. This is specifically illustrated with the example of people on a ferry boat. Those who sit inside and read are simply getting across the river, whereas those who sit out on the deck to enjoy the scenery only regret completing the trip. To the former, crossing the river is a "practical" matter; to the latter, an aesthetic experience.

Aesthetics is concerned, therefore, with the perception of a certain kind of value. This value is found specially in the six major arts, music, dance, literature, architecture, sculpture and painting. Each art has its area and the field of aesthetics

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includes the investigation of many diverse problems e.g. the nature of aesthetic experience, the criteria of values, the distinctions among the arts, the role of emotions in aesthetic experience, the problems of material, form and content, meaning or expression, the nature of the creative activity in the work of art and the relation of art to the individual and to society. In musical aesthetics, these problems have their own implications. Of special importance from the European point of view is the question whether music is *sui generis,* a thing unique in itself or whether it is instead, the vehicle for expressing something else. A very large portion of the literature on musical aesthetics is devoted to this question.

It may be pointed out here that the traditional Indian Saṅgīta Śāstra does not deal with music alone; it deals with the triple arts, music, dance and drama as super-arts offering scope for aesthetic experience in an 'Akṣara-Kṣara' situation of actualised transcendence. The concept of such a super art will be at once regarded as fallacious by Western observers who speak from a position or situation in which either the organism or its environment has been *assumed* as constant unlike the situation or experience of the Indian Saṅgīta Śāstra where the experiencing organism is realised and not merely assumed as constant. In that situation perception is integral, is of the whole at once and not of the parts one at a time. This enables the 'Akṣara' to experience the triple arts in their respective terms simultaneously.

As regards the psychological effects of music, modern theory is that the aesthetic state in which we perceive a given work of art as beautiful is produced by our identifying ourselves emotionally with the work of art. The observing subject tends to project himself into the pattern of the work of art. The 'Akṣara' of the Indian Saṅgīta Śāstra is different from this conception. He remains perfectly detached from the environment and the ever-increasing joy which he experiences comes from his association not with Prakṛti but with God.

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Among other psychological matters important in the theory of aesthetics are the laws of association, especially in connection with the formation of types, the mechanisation of behaviour through the functions of habit, which although an aid to performance, tends to dull aesthetic enjoyment, the spans of apprehension and attention, which are conditioning factors in formal design and habituation, the long-term development of taste. Some of these matters will be discussed under the following headings.

Aesthetic Experience or Sambandha Tattva

Aesthetic experience has been defined by a western writer as "the awareness of the intrinsic value in a subject-object situation in which the felt qualities of experience are attributed to the object." This definition is confirmed by the characteristics of aesthetic experience, some of which are briefly referred to below :–

(i) Aesthetic experience is conditioned by both objective and subjective factors. In music, the objective factor is the whole tonal-rhythmic structure of a composition in all its complexity and the subjective factor is the total personality of the individual with all his likes and dislikes, experience, training and natural aptitude.

This relationship may be the ordinary relationship of modern psychology or it may be the 'Prakṛti-Puruṣa'-relationship, 'Māyā-Brahman'-relationship or 'Śakti-Parabrahman'-relationship of Indian Śāstras. Aesthetic experience depends on a kind of immediate intuitive awareness incompatible with discursive language. This awareness has been referred to, somewhat vaguely, as "the emotional faculty" or "feeling". A writer has suggested the term 'perceptual intuition', which he identifies as "the direct awareness of that organisation of data immediately apprehended through the senses or in sense imagery".

In terms of Indian Śāstras, the realisation of प्रयोजन or

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aesthetic experience is possible on a plane of सम्बन्धः which is defined philosophically as प्रतियोगि-अनुयोगि-प्रतीति-अधीन-विषयः। Individual terms in this definition require elucidation. प्रतियोगी means स्वाश्रयसंयुक्तः यस्याभावः स तस्य. It means 'united with support constituted by self' or 'which belongs to that which has ignorance'. In plain language, the term denotes that knowledge which is self-sustained and to which all ignorance (negation of knowledge) is subordinated. प्रतियोग्य is the abstract noun of प्रतियोगी and as such it means the state of प्रतियोगी. Similarly अनुयोगी is defined as यस्मिन्नभावः सादृश्यं वा स तस्य which means 'possessive of that state in which there is no negation of knowledge or which has no other knowledge similar to it. प्रतीति is defined as प्रहृष्टचित्तत्वम् i.e. exhilarated state of 'Citta'. Taking into account all these connotations, the definition should be somewhat as follows–"that conscious entity which is constituted of knowledge bereft of all ignorance and is unrivalled and which is the object of exhilaration of 'Citta' or emotive mind". Such an object has been defined in the Śāstras variously as Brahman, Paramātman or Bhagawān[1]

(ii) Aesthetic experience of music is different from ordinary experience in that it exhibits an organic structure with a beginning, growth and an end. Any experience–even the intellectual experience of thinking–may have its own aesthetic quality if it partakes of an organic character.

From the point of view of the Indian Śāstras, aesthetic experience of Saṅgīta by the 'Puruṣa' is timeless. It is eternal and perpetually self-exceeding.

(iii) Aesthetic experience of music according to European writers, is the experience of a certain kind of value distinct from moral, religious, political, economic or other non-musical values and is attributed to a musical object. The value is beauty. It concerns feeling rather than reason. It is intrinsic rather than

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1. वदन्ति तत्तत्त्वविदस्तत्त्वं यज्ज्ञानमद्वयम्। ब्रह्मेति परमात्मेति भगवानिति शब्द्यते॥
(श्रीमद्भागवत १.११)

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instrumental, an end in itself rather than a means to something else. It is based on an interest in continuing present experiences rather than in passing on to something not experienced in the present. Indian Śāstras too predicate of aesthetic experience an interest in continuing present experience.

(iv) Aesthetic experience depends on a 'contemplative' and not a 'practical' attitude. The contemplative attitude leads to no action but the practical tends to induce action of some kind. The aesthetic attitude is commonly characterised in terms of "psychological distance" i.e. the object is regarded for its own sake; apart from practical or other values and our subjective affections are attributed to it. This characteristic of aesthetic experience is also acceptable to Indian Śāstras.

In Indian Musical tradition experience at the level of transcendental 'Mahābhāva' (a term of Vaiṣṇava philosophy) is perhaps the highest ideal of aesthetic experience. At this level the distinction between the contemplative and the practical musical and non-musical values disappears.

The Aesthetic Object

From one point of view the aesthetic object is "the thing out there", from another it is something in the stream of consciousness. Speaking generally, the aesthetic object is anything capable of giving rise to an aesthetic experience--the stimulus of the experience. From this broad point of view, the aesthetic object may be anything we can perceive or conceive of, whether concrete or abstract. It may be a sense pattern, a conceptual pattern or a combination of the two.

The sounds organised in music are the potential symbols for meanings which are subjective within the individual and not outside. An aesthetic subject thus becomes the stimulus plus all relevant elaboration by the organism. Nevertheless, for practical purposes, it is more convenient to assume a certain normal response and regard the aesthetic object as anything capable of evoking an aesthetic experience.

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Indian Saṇgīta Śāstra also postulates a variable response dependent on attitudinal factors. Philosophically speaking, सम्बन्ध regulates the nature and quality of प्रयोजन.

The Relation of the Arts

Arts are classified variously. The most common division is in terms of time-space criteria according to which dance, music and literature are classified as temporal and architecture, sculpture and painting as spatial. The temporal arts are further distinguished according to their respective materials. But the spatial arts have a temporal character too as their objects endure in time and as time is required for the perception of individual works. Conversely, dance, though classed as temporal, occurs in space. Literature, too, is spatial in the sense that the mind creates images. In music, the spatial dimension is suggested by the fact that tones have a certain extensity and further there is evidence that they are perceived as a phenomenon higher or lower in space. Moreover, music has its aspect of motion and movement implies space. Thus, although music is most significantly a temporal art, one should not lose sight of its spatial quality.

Indian Śāstras go even further and say that time and space are co-eval and two convertible terms in perception. The soul as Sākṣī in the pure state perceives अव्याकृत आकाश, un-manifested space in which time also is inherent as other than an aggregate on moments.

Apart from the time-space criteria there are others too such as the classification on an auditory-visual basis; or on the principle whether representative i.e. directly expressive or indirectly expressive or according to their respective techniques or functions. Each of these criteria is valuable for bringing out certain similarities and differences among the arts but none is entirely adequate in itself. Particularly troublesome is the classification of mixed arts such as opera, drama or ballet.

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India evolved long ago its Nāṭya Śāstra which comprehends all the arts[1] each with its own terms and technique but answering a deep generic significance. Philosophically, there are two principles in nature; one of which is mobile and the other immobile. All the arts refer to the former as the subject, and come under the sphere of "Nāṭya" which term is derived from the root 'Naṭ' meaning 'अवस्पन्दनम्' i.e. all that moves or vibrates. Thus according to Indian Śāstras music is one of many arts which deal with objects which are subject to motion or vibration and which collectively bear the generic name "Nāṭya". All of them can be experienced at graded levels of transcendental super-feeling at the summit whereof is Acintya Mahābhāva (अचिन्त्य महाभाव).

Material of Music :

In European thought, material of art means, first of all, merely the physical stuff from which the artist creates the work of art. In sculpture, the artist works directly with such material as stone or marble; in architecture indirectly through drawings and specification. Music is ordinarily similar to architecture, in that the composer indicates his composition by means of notation which is later realised in performance. Except for certain varieties of music in the southern provinces in India, however, the performer of music never performs directly from notated script. Usually he composes his own music in advance of the performance or even on the spot by first determining the pattern of the music or 'Rāga' for a given linguistic piece or specimen of articulated speech. The performer deals with the materials of his art himself, organising them into forms of varying complexity according to his skill and capacity and according to the tradition of the school in which he has been trained. Lately, notations have come into vogue in northern India too, but their purpose is more to preserve good music for

1. न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला। न स योगो न तत्कर्म नाट्येऽस्मिन् यन्न दृश्यते॥
सर्वशास्त्राणि शिल्पानि कर्माणि विविधानि च। अस्मिन्नाट्ये समेतानि तस्मादेतन्मया कृतम्॥
(ना. शा. १. ११३-१५)

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imitation of the barest skeleton of a form into which a huge amount of elaboration and ornamentation has to be filled by the artist's own improvisation. As between sculpture and architecture, Indian music is thus more akin to the former than to the latter.

The materials of music are sounds, tones and vocables with all their qualitative richness and also perhaps silences or rests. They are both physical (pulsations in the air) and psychological (sensations) in a complementary sense. In Indian exoteric music, 'श्रुति' is the elemental spiritual sound which constitutes the primary stuff of this art. In the Āgamas, 'श्रुति', is defined as 'निरपेक्षो रवः' i.e. it is sound in the self, not dependent on any other support. Similarly, 'स्वर' or tone is defined as "स्वतो रञ्जयति इति स्वरः" or 'स्वतो राजते इति स्वरः'. The implication is that the esoteric tone is self-delighting or self-luminous independent of any aid or support, physical or psychological.

A study of the characteristics of sound as the material of music is the province not of aesthetics but of Acoustics. Aesthetics can, however, take notice of the generic characteristics of sounds in isolation apart from their implications of form and content[1]. But this is difficult or almost impossible because it would lead to a discussion of the intrinsic orders bordering the field of organisation of tones into formal designs.

For example, the intrinsic order of pitch is expressed in scales (Grāma and Mūrchanā), of loudness in dynamics; of quality in the specific tone qualities of the various instruments hence especially in instrumentation; of duration in agogics

1. Cf. Bharata's treatment of the aesthetic qualities (Rasa) of the individual Svaras in isolation :

हास्यशृङ्गारयोः कार्यौ स्वरौ मध्यमपञ्चमौ।
षड्जर्षभौ तथा चैव वीररौद्राद्भुतेषु तु॥
गान्धारश्च निषादश्च कर्तव्यौ करुणे रसे।
धैवतश्चैव कर्तव्यो बीभत्से सभयानके॥

(ना. शा. १९. ३८-३९)

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(roughly Viccheda or Virāma of Indian Śāstras) and rhythm. These intrinsic orders are basic to further organisation in formal design. Moreover, these qualitative characteristics have expressive significance in many ways as indicated by such adjectives as small, thin and piercing for describing high tones, strong, visible and majestic for loud tones, harsh and strident for tones of a certain quality or lively, spirited and agitated for rapid tones.[1]

A peculiar distinction between painting and music may be noted in passing. The mixture of a number of different coloured pigments on a canvas presents a total resultant visual effect upon the eye in which the individuality of the constituent elements is almost completely lost. An analogous mixture of musical sounds produces a total effect upon the ear that is susceptible to a reasonable degree of almost automatic discrimination of the constituent elements. The variety and nicety of the discriminative and manipulative possibilities within the several dimensions and intrinsic orders of sounds provide a basis for the formal and expressive richness of music.

In a concert of vocal and instrumental music, the complexity of sounds presented to the ear at a given moment may be tremendous but it is easy to distinguish a great variety of tones of different pitch, loudness, quality and duration. In addition, many relationships of a higher order of complexity may be perceived with little or no effort, and so also intervals, and musical patterns and forms, not to mention extraneous

1. Cf. Mataṅga's fivefold division of 'Nāda' as 'Sūkṣma', 'Atisūkṣma', 'Vyakta', 'Avyakta', and 'Kṛtrima'.

नादोऽयं नदतेर्धातोः स च पञ्चविधो भवेत्।
सूक्ष्मश्चैवातिसूक्ष्मश्च व्यक्तोऽव्यक्तश्च कृत्रिमः॥
सूक्ष्मो नादो गुहावासी हृदये चातिसूक्ष्मकः।
कण्ठमध्ये स्थितो व्यक्तोऽव्यक्तस्तालुदेशके॥
कृत्रिमो मुखदेशे तु ज्ञेयः पञ्चविधो बुधैः।

(बृहद्देशी २३-२५)

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sounds from shuffling feet, coughing and passing street cars.

This pre-eminence of Saṅgīta among the arts has been recognised by Indian tradition also.

In considering aesthetics underlying generic differentia of the materials of music, the materials with which compositions are made, the specific musical ideas, the elementary tonal-rhythmic patterns called motives or themes, are perhaps more important than the physical and psychological characteristics of sounds taken separately and in the modes of their combination.

At this level, the approach to the materials of music constitutes the most significant basis for the study of musical material whether in composition, performance or listening. Nevertheless, the physical, psychological and aesthetic approaches are interdependent. Taken together, they constitute the essential frame of reference in terms whereof the musical experience may unfold at higher levels of synthesis, its formal and meaningful or expressive aspects.

Form

The word 'form' has at least three distinct meanings (i) that it is the "body" of the work of art regarded as the intermediary between the material and the content, the vehicle for the musical expression of meaning, (2) that it is the structural organisation of the work of art, regarded as the relations between the parts, or the ways in which the materials are moulded or patternised in a particular work or (3) a generic pattern or scheme of organisation common to a number of different works of art, e.g. the sonnet, sonata of fugue of Western music or the Dhrupada, Khyāla, Ṭhumarī of Indian music.

We get very different accounts of form, according to whether we regard it as a function of objects or of experience i.e. whether it is regarded as the structure of things or of perception. Really, form is conditioned both by objective and subjective factors so that the one implies the other. Sometimes

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it is more illuminating and convenient to think in terms of the objective factor, at others in those of the subjective.

Intrinsic orders and the theory of musical form

These are ordinarily concerned with principles of design which are conditioned by the orders *intrinsic* to the materials of music and by the psychological nature of the organism. The basic orders constitute the dimensions in terms of which designs or patterns of greater and greater length and complexity are created.

Primary schematisation of the frequency-pitch dimension of tones results in scales. Further elaboration in this dimension leads to the development of such concepts as mode, tonality, cadence, harmony etc. in terms of Western music and Mūrchanā, Jāti and Rāga with all its paraphernalia in Indian music.

Schematisation of the intensity, loudness of dimension, apart from the applications as stress-accent in rhythm has not resulted in typical patterns of form in western music, but the dynamic design of a particular composition constitutes an important formal element. In Indian music there is immense typification and patternisation in this sphere also. The concepts of Tāla as a rhythmic pattern, of 'Gamaka' and 'Kāku' corresponding roughly to stress-accent patterns, of 'Prabandha' as a compositional pattern bear testimony to this fact.

Similar observation applies *mutis mutandis* to the dimension of tonal quality.

Duration factors are basic in the realisation of both small and large rhythmic patterns; and in this connection it is well to note the rhythmic importance of the agogic factor. Agogic refers specially to the lengthening or shortening of time values or to the increase or diminution of dynamic values. In Indian music this factor is included in the concept of 'Laya'.

Psychological factors and the theory of Form

Of the psychological factors important in relation to the

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problem of form, the factors of attention, memory and types are specially significant.

Sphere of *attention* refers to (i) the sphere of apprehension of perceptual grasp and (ii) fluctuations of interest or attention. The number of objects that can be attended to or clearly apprehended at one time is limited and if the objective material permits, the mind tends to group numerous details into larger units, thus extending the number of items that can be perceptually grasped. There is also the tendency to shift the attention after a few seconds of attending an unchanging object. It is probably a kind of fatigue phenomenon which may be avoided by appropriate changes in the stimulus.

The limit of the span of apprehension is a determinative factor in the formal organisation of the material of music; e.g. in determining how many centrapetal lines can be successfully followed at one time, and in determining the effective metrical and formal schemes such as the number of beats in a measure, the number of sections which can be included in a movement and the number of movements in a larger form such as a symphony or suite. Similarly, the limit for the fluctuation of attention or spur of interest is the basis of certain principles of design usually discussed under the headings contrast, gradation, theme and variation. A disregard for the psychological limits leads to monotony; these principles suggest ways of avoiding monotony.

The intuiting of a temporal work of art as a whole depends on memory. In the appreciation of a work of spatial art, such as painting, we have the whole before us and in a sense, we work from the whole into parts–in the temporal such as music, we have the parts presented *seriatim* and in a sense, we work from the parts to the whole. Apprehension of the whole, therefore, depends on memory. The concept of 'bhāvanā' or 'carvaṇā' of Indian aesthetics takes full account of this process of grasping the whole by contemplating on the parts which come in succession and sink into the subconscious.

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The psychological determinants of recall or memory (the so called laws of primacy, frequency, recency and intensity or vividness), operate in the organisation of the materials of music into forms of higher order or greater complexity. There are corresponding principles in Indian Saṅgīta also as is explained below :

In terms of musical composition these principles might be interpreted somewhat as follows. The first theme presented enjoys the advantage of primacy. The first step of Rāgālapti called Mukhacāla (मुखचाल) is illustrative of the same principle. 'Graha' as one of the Rāga Lakṣaṇas also stands for primacy. Other things being equal, the theme to be given emphasis must recur most frequently. 'Aṁśatva' and 'Bahutva', out of the Rāga-Lakśaṇas serve this purpose. The material presented in the 'Coda' or closing measures of a composition occupies position of proximity in recall. The composite concept of Nyāsa-Apanyāsa, Sanyāsa-Vinyāsa, each constituent term whereof is associated with the closing portions of different Vidārīs (parts) of a composition, corresponds to this principle of recency. Thematic material not emphasised in accordance with one of the other principles may be aided by vividness of presentation--for example, by a solo instrument with an appealing tone-quality.

The Indian Rāga-Lakṣaṇas referred to above are an indication of the comprehensiveness of development of our traditional Saṅgīta Śāstra. Whereas Western musicology has had to borrow terms from modern psychology for explaining the principles underlying musical structure, our Śāstras had long ago evolved a self-sufficing terminology embracing in its spread all these and similar principles.

It is deplorable that Pt. V. N. Bhatkhande, a prominent modern leader of Indian musical opinion, has discredited the aforesaid Rāga-Lakṣaṇas saying that they are obsolete and have lost all significance in contemporary music. Really speaking, these terms have an intrinsic importance and therefore, possess a perpetual significance to music in general.

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That the present day practical musicians in India are not generally conversant with these terms does not mean that they do not unconsciously use in their art the unavoidable principles for which these terms stand.

Type

Type, also, is fundamentally a matter of form. Types, roughly speaking, are groups of associated elements constituting recognisable wholes. The constant association of different qualities leads to the formation of the concept. The psychology of the formation of types is that of the development of concepts.

Varieties of types are natural (e.g. plants or animals), formal (e.g. sonnet, novel, sonata fugue), technical types (e.g. technique of performance on the violin, technique of musical composition), utility types (e.g. chairs, dinner music, martial music or religious music). All these types exhibit, in one sense or other, distinct forms and each is, in its own way, a determinative factor in the relevant forms of art.

In music, the concept of the formal types such as the sonnata or fugue, is an abstraction of qualities common to numerous individual compositions in terms of which a particular composition can be intelligently perceived or apprehended. In Indian music, Rāga, Tāla are compositional patterns respectively and these concepts are comprised of un-rivalled typification and patternisation.

The Ideal of art design

In its most extended sense, as distinguished from Nature on the one hand and from science on the other, art has been defined as every regulated operation or dexterity by which organised beings pursue ends which they know beforehand, together with the rules and the result of each such operation or dexterity. The useful arts have their origin in positive practical needs and restrict themselves to satisfying them. The fine arts minister to the sentiment of taste through the medium of the

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beautiful in form, colour, rhythm and harmony or melody.

Art to be meaningful must, therefore, have for its ideal fundamental concepts from which principles of art design may be derived. The ideal will be the fountain-source of inspiration for the designer of art and the principles of design adopted by him will inform the execution of the work of art. The deeper this fountain is the more endurable will be the principles of design and more truly artistic will be the works of art based on those principles.

In Europe, the fountain-source of inspiration for art ideals has been the psychophysical nature whereas in India it has been the inmost spiritual nature. Since the latter is profounder in truth and more enduring in time (in fact enduring for all time) the principles of art design have not suffered such vicissitudes of fortune as those in Europe. The Indian theory has been a theory truly regulating the practice of art. In Europe the role of theory has been a chequered one throughout. The following observation in the British Encyclopeadia is noteworthy : "Throughout the history of music, theory and practice have been continually at variance. Every great composer has broken the rules which held good in his time, and theory, after a period of vexation and even anger, has toiled panting after to explain it all. The regularity with which this has occurred has given rise to a false idea regarding musical theory which is very widespread, namely, that the study of it tends to cramp and sometimes entirely destroy the artistic individuality of the student".

Such a tendency of disregard of theoretical principles of music is not to be found in the traditional Indian literature. The reason is that the foundation on which the Indian theory rests is more solid and secure than in the case with the European theory of music. Theory in India has always been respected as an unfailing guide in evaluating and confirming the merit of all artistic creations; it was never challenged or repudiated by artists. As has been remarked earlier in this article, the only

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exception has been the very recent example of Prof. Bhatkhande who attempted to turn the course of history of Indian music by judging the truths of ancient theory with the touchstone of prevalent decadent art.

All art is inevitably rooted in sensuality but the question how sensuality is interpreted or elaborated by philosophy and religion and what overtones it emits is decisive. The sensuality of the Western philosophy is extrovert and that of the Indian, introvert. The Indian regards the inner senses of the spirit as real as the outer senses of the body. The starting point of the ideal in Indian art is the inner senses while that of the European, the outer. The theory of Indian art is interwoven with the fabric of indigenous philosophy which, unlike European philosophy is indistinguishable from religion. The philosophy of European art is divorced from religion.

Equally with religion the purpose of Indian art is to realise the essential nature of the universe, man and God and their interrelationship. Brahman, Paramātman or Bhagawān is the aesthetic object. Music is a part of almost all religious disciplines through which the individual soul has to realise divine aesthetics as the object of Divine experience. Earlier in this article reference was made to Śrī Kṛṣṇa as the highest ideal of beauty realisable through a process which includes music. That ideal is propounded in Śrīmadbhāgavatam. Śrī Rūpa Goswāmin, the greatest exponent of the teachings of Śrī Kṛṣṇa Caitanya (Gaurāṅga Mahāprabhu) and of the philosophy of Śrīmad-bhāgawatam, has shown in his 'Bhakti-rasāmṛta-sindhu' and 'Ujjvala-nīla-maṇi' that dance and song are the physical reactions or symptoms (Udbhāsvara Anubhāvas) of divine love experienced by the devotees of Kṛṣṇa. In the divine realm of Vraja, Kṛṣṇa is the only object to whom single-minded selfless love is shown by all entities. These entities have no care for their own gratification and the only purpose they serve is the pleasure of Kṛṣṇa. This situation is ideal to inspire a grand design for art--all diversity serving perfectly

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the intention and purpose of the central unity.

The Upaniṣads put forward Brahman or Paramātman as the aesthetic ideal, each stressing one or the other aspect of the Supreme. One of the Upaniṣads, the Bṛhadāraṇyaka, teaches that the diversity in creation is the manifestation of a secret Delight. And that all things, however heterogenous and warring they may appear, are held together by a secret harmony effected in them by the hidden creative Self-delight of the Supreme. To realise the inter-dependence of things and beings, human and others, is a step towards a knowledge of that secret Delight which maintains the diversity for Self-expression and therefore, for variations in forms of the essential Self-delight.

It will be seen that Indian religion, whether Pauranic or Upaniṣadic, provides the ideal to inspire fundamental principle of art design, viz, the principle of unity in diversity and that Indian art looks to religion for inspiration of its ideal. European art also accepts the same principle as the foundation of art design but has not derived that principle from any religious ideal. Its concepts and terminology have no affiliations with religion. Unlike Indian music at its highest, the ideal European music is not a response of the organism (initially the inner being) to the stimulus of the Divine within. Nor are its notes and intervals terms of spiritual experience as they are of Indian music at its best.

With these observations we may now proceed to deal with the principles of art design which are the basis of the theory of the form of music. It will be convenient to pick out for brief notice, principles as they are expounded in European literature, making only occasional reference to corresponding principles of Indian music. A detailed substantiation of the spiritual significance of the terms and concepts of the latter has to be deferred to another occasion. This article does not profess to be a thesis on this specific point but is an attempt to outline briefly the scope of the European aesthetics of Music

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and to state how Indian Saṅgīta Śāstra stands in relation to it.

Principles of Design as Theory of Form of Music

Unity in variety.

"Unity in variety" is the most general principle of design. Unity denotes the principle or principles of design by virtue of which the several pieces of music may be recognised as a single coherent whole, and not a mere succession of sounds beginning at random and ending where they will.

Coherence and interest are determinative factors in terms whereof the principles of unity in variety may be realised. Coherence is conditioned by perceptual grasp; interest by pleasure. The problem of form thus resolves itself into the question of how to get and hold attentive interest. The form must be organised to make the experience pleasurable. Pleasure depends in part, on its being intelligible–within the perceptual grasp–and upon its conforming to the other psychological conditions for attentive interest.

"Unity in variety" implies a certain balance between unity and variety, for rigid unity leads to monotony, whereas great variety results in chaos. If unity were all that was needed the composer might select a particularly pleasing chord and sound it indefinitely, or if variety were the only factor he might simply wander from chord to chord with no thought of patterned relationship. Thus both unity and variety are equally important.

The Indian 'Rāga' system is a perfect illustration of the principle of "unity in variety" and "variety in unity". Each Rāga has a separate individuality of its own as compared to another, but at the same time the element of variety is so strong that each Rāga can conveniently include under its purview a good number of compositional patterns of considerable variety and also the improvisations by different artistes according to their training, aptitude, imagination, aesthetic attainment etc.

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Co-existence in an ideal measure of richness of variety in a strong substratum of unity is the special feature of the Indian Rāga, which renders it unique and unrivalled in the musical systems of the world.

One Western writer names as the main principles leading to unity–those of dominance, harmony and balance and those leading to variety, the corresponding antithetical principles of thematic contrast and rhythm. These principles are noticed briefly in the following paragraphs.

(i) The principle of dominance demands the use of one or two principal ideas in music, one or two primary themes to which other ideas or thematic materials are subordinated in a hierarchical manner. The 'Mukhya Aṅga' or 'Pakaṛa' of a Rāga, having 'Aṁśa' (sometimes Graha also) as its central point, makes use of the principle of dominance in its own way.

(ii) The principle of harmony demands the exploitation of certain similarities among the elements. In music, harmony might be effected by the frequent recurrence of tones of the same pitch, loudness, quality or duration, by the repetition of motives or even of accompaniment figures in different keys or at different pitch levels, or by the use of various freer types of imitation.

(iii) The principle of balance supplies the feeling of rest that arises from the juxtaposition of elements of corresponding dimensions or qualities. In music, examples may be found in the antecedent and consequent phrases of a simpler period; in the two sections of an ordinary binary form; in the disposition of a chord in instrumentation : in the use of tonic and dominant harmonics in a simple harmonics design or in the fairly even mixture of notes of long and short duration. Whatever the elements involved, the principle of balance implies a feeling of equilibrium between them. The concept of 'Aucitya' of Indian poetics, which has been adopted by the Saṅgīta Śāstra comprehends *inter alia* the general implication of the principle of balance.

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(iv) The principle of thematic variation affords one of the most effective means of obtaining unity in variety. In music especially, themes may be varied in units of all sizes from a simple motive to whole sections. This is done in immeasurable different ways–by slight changes in patterns of pitch, loudness, quality or duration in the successive appearance of the thematic materials, or in the simultaneous variations in two or more dimensions. In Indian music the various Gamakas, Kāku-bheda, Sthāya-bheda, Laya-Bheda, Sthāna-bheda etc. roughly correspond to the above elements contributing to variety. It may be noted, however, that terms having strictly identical significance with those of Western music are not available in our tradition because there are certain fundamental differences between the two musical systems.

(v) The principle of contrast demands the introduction of new and different thematic material as a foil to previously stated elements. It may be applied to small or large units. Although significant in all the arts, this principle is of particular importance in music, in the middle section of simple ternary forms, in the second theme of the sonata, in the successive sections of the rondo and in the various movements of the sonata or suite of European music. 'Āvirbhāva'–'Tirobhāva' in Rāga Ālapti (elaboration) and Chāyālaga and Saṅkīrṇa Rāgas of Indian music roughly represent the principle of contrast.

(vi) Rhythm, as a constructive principle in European music, is the antithesis of balance, an essentially static idea. It refers to the feeling of movement engendered in the progression from short to long notes, or from unaccented to accented notes or beats and to the swing from one complementary element to the other; for example, from tonic to dominant hermonics (or the reverse), from antecedent to consequent phrases, from high tones to low, from soft tones to low tones or from a thin tone quality to a rich tone quality.

The 'Tāla' of Indian music is generally held to be the

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corresponding concept of the 'rhythm' of Western music. But really speaking, these terms are not identical; they have only a very rough similarity in connotation. Tāla, in its essence, corresponds to 'metrical' and 'measured' rhythm. Motion pertaining to the pitch quality of musical sound is also implied in 'rhythm' but the former (Tāla) excludes it and is characterised by a conception of cyclic time-movement, a unique richness of intricate variety in unity and unity in variety. Notable authorities on Western music have remarked that the Indian 'Tāla'-system is so highly developed that all other musical systems of the world can be described as merely touching the fringes of its spread and depth. Western experts simply marvel at the almost infinite scope of improvisation in Indian rhythmic patterns. The 'Tāla', just like the 'Rāga', is an unrivalled feature of the Indian musical system.

Obviously, the above-noted principles of organisation are articulated rather than discrete; almost always if not always, they operate in conjunction with each other. One of the highest ideals of formal organisation is a structure in which all the elements or units are so articulated, closely knit and interwoven into an organic whole that the dropping of a single note would be felt as a distinct loss. This ideal may be unattainable, but it suggests the importance in artistic form of organic unity in variety. In Indian music this organic unity is facilitated by the fundamental typical structure of Rāga and Tāla.

Study of form the standpoint of compositional patterns of European and Indian Music

The principal musical forms are generic structural patterns that have been found by experience to afford satisfactory solutions to the problems of formal design. A very brief synoptic account of musicological research in Europe on the problem of this and related subjects is given below.

The most elementary musical idea is the compositional unit consisting of a small number of notes or chords called a

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motive. The *motive* may be enlarged by repetition or developmental methods into a more extended unit--a *theme*. The various typical designs as the canon, fugue, rondo and sonata grow naturally out of the different measures of treatment of the basic thematic material.

From the contrapuntal method, with its characteristic use of imitation and the simultaneous juxtaposition of "independent" melodies, come the polyphonic forms and from the treatment of melodies according to the harmonic method come the homophonic forms.

A representative procedure in the homophonic forms is to take a short musical idea or motive and extend it by repetition or development into an antecedent *phrase* and then follow them with a consequent phrase, thus producing a sentence or *period*. The period is next expanded into a *double period* by repetition of the material already presented or by the addition of a complementary period of similar dimensions. The double period in turn is extended by its repetition, or by the addition of another double period of corresponding proportions. In this alternation of motives, phrases, periods and double periods– with all the subtleties of theme and variation, similarity and contrast, balance and rhythm, there is a certain periodicity, a rhythm of pattern, called structural rhythm. Some of the typical, well-crystallised forms in relation to the basic principles of design are referred to below.

Fugue exhibits a highly unified, closely knit organised compositional pattern, embodying the principle of dominance and thematic variations, harmony and contrast, balance and rhythm. A few of these relationships are briefly mentioned :–

Dominance is exhibited in the relation of the subject to the counter-subject and to other subsidiary thematic material; in the relation of the central tonality to the auxiliary tonalities and in the relation of the dominant mood to more transient moods.

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Thematic variation is found in the modifications of the subject through change of mode, stretto, domination, augmentation and their concomittant variations in tonality and mood.

Harmony is displayed in similarities in the various intrinsic orders, thematic material and moods.

Contrasts occur in the relationship of the subject to counter-subject of sets of entrances to attendant episodes and among the intrinsic orders with their various factors.

Balance takes place between the exposition and corresponding subsequent sections and in numerous compositional elements at similar levels of organisational integration. Finally, rhythm in a dynamic structural sense as opposed to the static implications of balance–is manifested through the interplay of 'subject' and 'answer', exposition and counter exposition and in more subtle ways.

Similar analysis may be made of the sonata with its characteristic exploitation of the developmental idea and of the rondo with its attendant use of repetition and recitation. In general it should be noted that the principles of design operate in the relations of corresponding elements of the same dimension and at similar organisational levels.

A brief introduction to the aesthetic features of some of the standard compositional patterns of Indian music is attempted below. Reference is purposely not made to the details of technical organisation of musical materials in those styles as being out of scope in an article on aesthetics.

Dhrupada : This epic pattern tries first to discover the oneness of the infinity, not merely of the life and world of physical sense but of all being, all world, all Nature and cosmos, all the planes of aesthetic experiences, suggestions of an infinite multiplicity in the infinite oneness. The unity it strives for is the realised union of the human self with the Divine, the Yoga, the 'Dhruva-pada' i.e. the status of

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immutability or immobility. Then it proceeds to weave into or around that unity a vast wealth of ornament and detail according to well-defined laws, suggestive of spiritual significance. The melodic design of this style is closely interwoven with intricate rhythmic varieties.

If the ear begins and ends by dwelling on form and detail and ornament, the real and the great unity that Dhrupada (or Khyāla) is can never be arrived at, because then the ear will be obsessed by things other than the original oneness which the form, detail and ornament purport to relieve by multitude. The original oneness is not a combined or synthetic or effected unity. It is from which the art begins and to which its work returns. The one-ness is of the self, the cosmic, the infinite in the immensity of world-design, the multitude of its features of self expression, yet the oneness is greater than independent of their totality and in itself indefinable.

A performance in this pattern is divided into two parts,-- the first is presented without rhythmic accompaniment and verbal composition, in the melodic pattern of the Rāga with meaningless syllables like 'Nom Tom Ritanom'[1] etc. and the second half is comprised of a verbal-tonal-rhythmic composition embellished with verbal-rhythmic variations. The second half is usually organised in four parts called Sthāyī, Antarā, Sañcārī and Ābhoga. The refrain (the first line of Sthāyī) is repeated after completing the Antarā and similarly after singing the Sañcārī-Ābhoga in one unit. The element of unity is supplied by the patterned melodic structure of the Rāga concerned and the rhythmic pattern of the particular Tāla in which the composition is presented. The network of diversity is woven through improvised Ālāpa and Joḍakāma in

1. These and similar syllables are generally believed to be a distorted form of 'Mahāvākyas' (axiomatic pithy phrases having a deep spiritual meaning) like 'Om Tatsat', 'Tattvamasi', formulated as 'Tenaka', one of the six limbs of 'Prabandha' by Śārṅgadeva.

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the first half preceding the rhythmic portion and through improvised verbal-rhythmic variations in the second half of the performance, there being little scope for tonal ornamentation in the latter except in Bolatāna.

In art, that only is the deepest and the greatest which satisfies the profoundest souls and the most sensitive psychic imaginations, i.e. is "Sādhu-Sammatam". That truimphs and endures which appeals to the best. In this view Dhrupada and Khyāla are the greatest among Indian compositional patterns.

The philosophical ideas adopted by this style are usually those of 'Vairāgya' or 'Bhakti'. 'Vairāgya' is turning from the world not in terror or gloom or cowardice, but beginning in a sense of fatigue or vanity of wordly life, or of something higher, truer, happier than worldly life, it soon passes beyond any element of pessimistic sadness into the rapture of eternal peace and bliss. 'Bhakti' is union with the Divine in a mood of loving servitude.

The literary part of Dhrupada is richer in poetic content, more elaborate in extent and more sober and serene in its meaning than that of Khyāla.

Khyāla

The richness of decorative skill and imagination of Dhrupada is turned here to the purpose of another pattern with, however, the ground toned down somewhat of the old epic mass and power. Khyāla is much more mobile than the Dhrupada and is also more lyrical. Its melodic design is much more complex than that of Dhrupada and the scope for rhythmic variations is restricted to a certain degree as compared to Dhrupada. It is believed to have been evolved during the Moghul times but something of its graces must have been developing before the Mohammedan advent.

There are various theories of the origin of this pattern. One of them tries to establish the affinity of the Khyāla's pattern with Sādhāraṇī Gīti, one of the five Gītis spoken of by

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Matańga and Śārńgadeva. This is probably true as a basic tendency. As a contributory factor, however, the development of the Khyāla style can also be viewed in the light of parallel movements in regard to style in Sanskrit literature. The advent and establishment of the 'Dhvani' school in Indian poetics in the 9th and 10th centuries A.D. deeply influenced the values and standards of literature in particular and art in general. The emphasis laid on the supremeness of the suggestive power of words as compared to their primary or indicative powers in poetry and drama did perhaps lend fresh impetus to the recognition of the suggestive power of musical notes independently of the language of words. The tendency of making the linguistic part of vocal performance brief and more or less insignificant and of enriching the musical aspect with more and more complex melodic designs can to some extent be ascribed to the influence of the 'Dhvani' school in poetics. In the field of literature this influence brought about a general feeling of greater appreciation of stray verses (Muktakas) replete with suggestiveness. This, among other reasons, was responsible for throwing the epic style somewhat in the background and encouraging the lyrical aspect of poetry. The gradual development of the Khyāla pattern also can be viewed in the light of corresponding musical tendencies and forces in operation in the period succeeding the 10th century A.D.

The aforesaid views point out to the conclusion that the evolution of Khyāla need not be ascribed to any foreign influence on our culture. The Persian word 'Khyāla' need not be overstretched to prove the foreign origin of this pattern of Indian music. A more reasonable view will be the one which takes note of developments in the fundamental current of the Indian indigenous culture, a notable characteristic whereof is that it borrows the minimum external elements of exotic cultures and tries to attune them to its own occult, more fundamental and never-changing outlook and methods.

A performance in this pattern usually comprises two

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parts viz. Vilambita (in slow tempo) and Druta (in accelerated tempo) popularly known as Baḍā Khyāla and Chotā Khyāla. Sometimes a third part is also incorporated viz. Tarānā (a tonal-rhythmic composition with meaningless syllables, sung in very fast tempo). Each of these parts is comprised of two parts viz. Sthāyī and Antarā. The Sthāyī is repeated many times throughout the performance. Both these arts comprised of tonal-verbal-rhythmic compositions and improvisations. The element of unity is derived from the melodic and rhythmic pattern of Rāga and Tāla respectively and diversity is created through Ālāpa, Bahlāvā, Bolatāna, Saragama, Tāna etc. interwoven in the rhythmic structure. Graceful tonal embellishments for which there is scope for a very vast variety within the unitary pattern of the Rāga, is a characteristic feature of this style. The possibilities of such embellishments could not be exhausted by the Dhrupada style because of its comparative rigidity and probably therein lies the reason of the popularity of Khyāla. Bolatāna (tonal-verbal-rhythmic ornamentation) of Khyāla is directly derived from the Dhrupada and all other elements of diversity, employed in Khayāla bespeak of a gradual evolution of the element of diversity, wherein is kept intact the unity of Rāga and Tāla. A certain degree of laxity and flexibility, a sense of delicacy or tenderness (not feminity), gracefulness and a fancy for all possible tonal embellishments offering great scope for artistic imagination characterise this compositional pattern.

Ṭhumarī

It totally lacks the virility of Dhrupada and the vigour of Khyāla. It is characterised by a striking note of feminity and its theme is invariably connected with some or the other phase of human love, in a state of separation or union. Only a selected few of the Rāgas of Indian music are fit for a rendering of this pattern. Tonal ornamentation in this style is not an end in itself but is subordinated to the expression of the various shades of

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meaning of the words of the composition. The composition is divided into two parts viz. Sthāyī and Antarā, the wordings whereof are very brief. The short verbal phrases of Sthāyī or Antarā are presented with various tonal embellishments and variations. It starts with slow tempo and towards the end, the tempo is suddenly increased. The whole song (Sthāyī and Antarā) is repeated in this accelerated tempo with a number of short 'tānas'.

Bhajana

This style was evolved in the closing part of the 19th and the beginning of the 20th centuries, intended as a religious counterpart of the Ṭhumarī, aiming to replace the sensuousness of the latter with devotional content and fervour. **Pt. Vishnu Digamber Paluskar, the pioneer of the renaissance of Indian music** in the present age had the foremost hand in developing this style. The melodic pattern of this style is to some extent skin to Ṭhumarī, but the comparative predominance of the poetic element is a characteristic which distinguishes it from the latter. The refrain or 'Ṭeka' or 'Dhruva' is repeated after each stanza or Antarā, there being a good number of Antarās (in Ṭhumarī there is only one Antarā).

Ghazala

It lacks in musical ornament and detail and is the most sensuous of musical styles. Its motif most often is the eternal dream of a love that survives death. Sometimes the motif takes a social, political or even spiritual turn. When it has a spiritual motif, it rises from the earth without quite leaving it, uplifts the imagination to a certain immaterial charm of the middle world and in the religious mood touches with a devout hand the skirts of the Divine. On the whole, an all-pervading spiritual obsession is absent in this style. There is not here the vast spiritual content of the entire Indian mind, but it is still an Indian mind which in the creation of this style absorbs the

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West Asian influence and stress on the sensuous as before in the poetry of Kālidāsa. It is characterised by an interweaving of some pieces of extreme mobility and raciness (when the refrain is repeated) and with other pieces of comparatively lesser mobility. It has a predominant element of poetry full of suggestiveness and very little of melody. The melodic element is very simple in design and complexity.

Qawwālī

It embodies a religious aspiration and fervour lifted to a noble austerity which supports and is not lessened by the subordinated ornaments and grace which are its distinctive features. It is skin to Ghazala in its intermediary pieces having great raciness and mobility. This style is more poetic than melodic in content. In so far as its first part is repeated several times as refrain, it has a resemblance with the European rondo. The refrain is usually sung in chorus. It is a typical form of light music and is generally rendered in individualised tunes and not in any particular Rāga.

Indian Aeshetics of Melodic Patterns of Music

In India, styles and forms of music palpable to the ordinary senses and mind have throughout the period of Sanskrit literature followed patterns set on a transcendental and supremantal plane. The latter were realised in their own terms and under esoteric conditions and even if the door to them was not open to all, nobody ever questioned their transcendental and supramental character. These style-forms or patterns are actually realisable and are realised in their perfect vividness under appropriate conditions. Unlike the Western transcendentalism of intuition or imagination, Indian transcendentalism is real, palpable and vivid.

A few examples may be cited here indicative of the transcendental and supramental character of those fixed melodic patterns.

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Deriving their names from colours of the patterns e.g. 'Gaurī'–'of white colour', 'Nīlāmbarī'–'with blue attire'.

Deriving their names from their location in the transcendental and supramental solar region (with the Sun rising from the place where the gods are born). *Kaliṅga* (belonging to the region between the Kṛṣṇā river and Jagannātha), *Gauḍa* (belonging to the country beginning from the Baṅga Deśa and running upto the end of Bhuvaneśa). Baṅga-deśa together with the Aṅga Deśa is a country situated within the Prācī region. Prācī is the transcendental space where the trancendental Sun rises and *Mālava* the region where the planet Mars was born. Also known as Avantī in which region the city of the same name exists, is one of the seven 'Mokṣa'-giving 'Purīs'

Deriving their names from transcendental seasons– Vasanta, Meghamalhāra.

There are other names signigicant of transcendence, a detailed exposition whereof is out of the scope of the present article. These few generic structural patterns of Indian music illustrative of their peculiar nature may, therefore, be deemed sufficient.

Manners of Treatment of the materials of music

The application of principles of formal design to the materials of the several arts leads to the development of characteristic modes of treatment or technical types and to the crystallisation of the numerous formal or compositional types of each art. The detailed study of these basic techniques and forms in music is the special province of musical theory in the narrow sense. It is in this sense that music theory has been called " applied music aesthetics". The significance of these topics in relation to the general problem of form in musical aesthetics is discussed briefly below.

One of the chief manners of treatment of the materials of music may be called melodic (others being harmonic and

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contrapuntal). When tones sounded one at a time in succession are organised into temporal patterns according to certain artistic principles, the treatment is melodic.

When succession of two or more simultaneously sounding tones is organised into temporal patterns according to certain artistic principles, the treatment may be called either contrapuntal or harmonic, according to whether it is primarily the simultaneous combination of melodic lines, or the temporal succession of chords.

It is important to realise that the generic forms are abstractions of features common to members of a given class, that they have no particularised existence except that they are embodied in individual compositions and that their importance derives largely from the significant role they play in the field of expression or meaning and value.

Taste in Music : Musical and non-musical factors in the formation and development of taste

Fundamental criteria of good taste may be established upon a frame of reference that includes variable factors, designed to provide norms which would function within limits on all levels of artistic activity.

In such a frame of reference including variable factors the following three factors will be relevant and important, viz.

(i) Artistic sensitivity to the materials of art :--tones in their intrinsic order--if not to the complex at least to the simple structural units in musical design, tone, quality, scale, intonation, chord progression, modulation of voice, etc.

(ii) A certain level of training and experience in the technique of music, and

(iii) A degree of orientation in the essentially non-musical background which enriches musical experience through derived values. As regards the orientation through non-musical factors, it may be said that apprehension of value is enhanced by a liberal

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education, by increasing the depth and spread of derived values. Assuming that the other two requirements have been satisfied, viz, artistic sensitivity and training and experience in the art, the person who has a good background in musicology, history, language, literature, philosophy etc. is more likely to attain a full apprehension of indirect or derived values. Among these derived values may also be included knowledge of composer's and performer's life, and the circumstances under which the composition was written. The socio-cultural background and innumerable other related, though non-musical, details make possible the development of more complex and significant standards of good taste.

Thus, though tastes may be individual, they can be judged or compared in terms of such multiple frames of reference. Through musical experience the individual develops consciousness of various types of form and technique which constitute the standard of his taste. The type tends to be an idealisation superior to the average. This applies to types at different levels of complexity. Generally speaking, the greater the natural artistic sensitivity and the broader the training and experience, the more refined will be the taste.

It may be noted that psychological processes of habituation i.e. formation and breaking up of habits prevents the establishment of rigid unchanging standards of musical value. They explain changes in taste during the precesses of history and differences of taste in any particular period.

In Indian Saṅgīta Śāstra, "taste" is understood as 'Rasa' or 'Guna' and a person of taste in generally known as 'Rasika' or 'Guṇī'. Rasa is realised on a supramental plane of consciousness where the distinction of values directly musical and indirectly musical vanishes; where the theory and art of music, drama, dance, literature, philosophy, languages all find scope for an integral experience. The greatest 'Rasikas' were devotees of God,–Thyāgarāja, Sūradāsa, Purandaradāsa, Tulasīdāsa, Mīrābāī etc.

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'Guṇa', one of the basic concepts of Indian poetics has a special philosophical significance. It connotes 'प्रमाया असाधारणकारणम्' which means "an uncommon cause of pure and absolute knowledge". गुणग्राही will, therefore, mean one who has the capacity and aptitude for imbibing pure and absolute knowledge. Another Śāstric qualification of an aesthetic is 'Sāmājikatva'. समाज means कौतुक (or कौतूहल)-गोष्ठी. The word कौतुक or कौतूहल means आह्लाद or उत्सव so that the artist should have a hankering for liberation, beatitude or happiness. A hankering for ever-increasing bliss is inherent in the very nature of the human soul, the 'Puruṣa' the resident in and controller of the eight purīs. Saṅgīta in its essentials is the pastime for the 'Puruṣa'.

Abhinavagupta, the celebrated Śaiva philosopher and dramaturgist has analysed the constituents of aesthetic personality on the level of 'Katharṣis' (the state antecedent to and lower than transcendence) into seven factors in the context of drama as follows. His views are equally applicable to music.

1. '*Rasikatva*' or taste i.e. "the inborn faculty of discerning the aesthetic elements in a presentation and of finding great satisfaction in aesthetic contemplation".

2. '*Sahṛdayatva*' or aesthetic susceptibility. It brings about identification with the focus of the artistic situation. It presupposes close and prolonged study of the theory and practice of the art concerned and frequent occasions of witnessing performances or exhibitions of the same.

3. *Pratibhā or power of visualisation* i.e. the power to clearly visualise the aesthetic image in all its fullness and life. The aesthetic susceptibility can supply only the prerequisites of physical reaction to the stimulating situation. The next qualification for aesthetic experience is, therefore, the power of visualisation i.e. the power to conceive the real aesthetic image with full vividness, on the basis of the given art material which is barely one-third of the total aesthetic situation.

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4. *Vāsanā, Saṁskāra or Intellectual background* i.e. the store of impressions of experiences in the unconscious mind. The power of visualisation cannot function without this because the subject (the listener of music) must have this store in the unconscious mind in order to be able to complete the aesthetic image.

5. *Bhāvanā, Carvaṇā or contemplative habit* i.e. the habit of recalling the aesthetic experiences which have come as parts in succession in order to realise and grasp the experience as a whole. This contemplative process has been conceived on the analogy of 'Romantha' or ruminating i.e. chewing of the cud by an animal.

6. *Aptness of psycho-physical state.* Every aesthetic experience presupposes a certain state of the mind and body of the subject. Appropriate state of health, age etc. go to make physical aptness for aesthetic experience. Similarly, the mind should be free from all deep-rooted conditioning elements which the aesthetic object may not be able to drive away; without this the identification with the focus of the presented situation is not possible.

7. Capacity to establish 'Tādātmya' *or identification* with the aesthetic situation.

Abhinavagupta has also analysed seven impediments to aesthetic experience. Some of these relate to the subject (who experiences), others to the object (the art material presented). These are listed below together with suggestions as to how each of the impediments can be overcome.

(i) Inability to get at the suggested meaning प्रतिपत्तावयोग्यता, सम्भावनाविरहः). It arises from the idea of impossibility of the presented. This can be overcome by *(a)* 'Sahṛdayatva' on the subjective side and *(b)* the presentation of a well-known story (in drama), on the objective side. In music, the presentation of a familiar Rāga can be said to be conducive to the overcoming of this impediment.

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(ii) Subjective and objective limitations of time (Kāla) and space (Deśa). This applies more to drama than to music. In music, the objective limitations are absent to a great extent in the intrinsic nature of the materials which have a more or less universal appeal. As regards subjective limitations, Abhinavagupta has recognised the special efficacy of music as a means of bringing about self-forgetfulness in the hearer. In view of this, he has strongly advocated the presentation of music before beginning the actual dramatic performance so that the audience is easily raised to a level of self forgetfulness and subjective universalisation.

(iv) The influence of personal joys and sorrows (निजसुखदु:खादि-विवशीभाव:). Here again, music has been spoken of as a powerful means of getting rid of this binding influence.

(v) Lack of clarity due to insufficient stimulus (प्रतीत्य-पायवैकल्यात् स्फुटत्वाभाव:). For those who do not possess an appropriate training in the aesthetic appreciation of music, an absolute musical presentation may prove to be insufficient in its stimulative capacity. Introduction of non-musical elements such as poetry can make up the deficiency in such cases. The Indian concept of Saṅgīta as a composite art of music (vocal and instrumental) and dance, does include the element of histrionics which is a powerful factor in toning up the stimulative capacity of the musical material presented.

(vi) Subordination of the Principal (अप्रधानता). In order to avoid this the 'Sthāyībhāva' or the dominant emotion should be given the prime of position in the midst of the dramatic situation. In music, the main theme or 'Mukhya Aṅga' of a Rāga, which centres around the Aṁśa Svara can be said to represent the Sthāyībhāva and the improvisations woven in that pattern can be taken as corresponding to the Sañcārībhāvas.

(vii) Dubiousness of presentation (संशययोग:). In order to obviate this impediment, the materials suggestive of Vibhāva (inciting or arousing factor), Anubhāva (mimetic changes)

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and Sañcārī-bhāvas (transient emotions) are presented together and not in isolation from each other. In music, all these constituents of Rasa are presented in a universalised state and the process of universalization (साधारणीकरण) is more or less eliminated.

Schools of the Art of Music :

[A short description of some of the schools of Western art of music with parallels (Gharānā' of North India) from the Indian scene].

Absolution–Romanticism–Expressionism–Classicism–New Music :

1. Absolution. Preference for Music divested of extramusical implications. Extramusical elements are poetic ideas or pictorial suggestions. Even the text of a song is considered an extra-musical element. Instrumental music is considered absolute. Program music and vocal music are contra-distinguished from absolute music. Apart from instrumental music, parallel examples from the Indian music field are of 'gharānās', of vocalists deploying a preponderance of 'Tarānā', 'Nom Tom Ālāpa' or 'Ālāpa' in Ākāra.

2. Romanticism. The Romantic movement as well as the term 'Romantic' originated in a German literary school of the late 18th century, formed by writers such as Wackenroder (1773-98), Ludwig Tieck (1773-1853), Novalis (1772-1801) who in search for relief from the supposed or real prosiness and shallowness of their surroundings, went back to the literature and culture of the Middle Ages, with its valiant knights, gracious ladies and pious monks adopting the term "Romanticist" as an expression of the spirit of the romanasque (German "romanisch) era (11th-12th centuries). In this movement, musicians took over the general feeling of "longing for something non-existent", a propensity for dream and vision, for the fanciful and emotional. Musical Romanticism

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may, therefore, be characterised as an art which emphasises the subjective and the emotional possibilities of music and neglects the formal and structural point of view.

This does not imply that non-Romantic music lacks in emotional appeal. Non-romantic music stimulates emotions through musical qualities. Romanticism tried to cut short the road from the composer to the listener by eliminating what is believed to be mere "unnecessary formalism" in the expectation of increasing by that much the emotional volume. Like a short circuit (in electricity), music has by this method immensely gained in "high tension" but as might well be expected, at the expense of sustaining power. The appeal of such music wears out rather quickly upon repeated listening, while the greatest works of the Romantic era, are no doubt, those which derive substance and balance from the classical principles of form and structure, e.g. symphonies (instrumental compositions for piano or violin with piano accompaniment consisting of three or four independent pieces called movements, each of which follows certain standards of character and form).

In India, conditions of political and social instability preceding the British regime and of frustration of the British period of history gave rise to a "longing for something non-existent" and desire to seek relief from the prosiness of life by reviving memories of the gaiety of the Moghul times. This tendency gave birth to the Ṭhumarī, Ghazala and Qawālī styles. Of these, Ṭhumarī developed into several Gharānās among which those of Banaras and Lucknow are notable. Similarly the Khyāla style, though of earlier origin, gradually gained pre-eminence in comparison with the Dhrupada style.

3. New music, also known as atonality. Shortly after 1900, there began a reaction against Romanticism which has continuously gained impetus. The movement known as New Music was a radical negation of Romanticism in all its aspects,

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technical as well as ideal. No such movement seems to have taken place in India.

4. Impressionism. Its originator, a Frenchman (Debussy) felt a revulsion against dramatic dynamism and the heated atmosphere, pathetic exhibitionism and introspective emotionalism of the Romantic composers. Painting and poetry of the contemporary period suggested to him a new type of music which aims to hint rather than to state, in which there is a succession of colours instead of a dynamic development and atmospheric sensations supersede heroic pathos. This music is said to be vague and intangible as the changing light of the day, the subtle noises of the wind and the rain.

5. Expressionism. Contradistinctive to Impressionism. Instead of "impressions gained from the outer world" it turned to "expression of the inner self", more properly of the "subconscious self". Schools of music in India have always been mainly expressionist.

6. Classicism. This has various meanings :--

(i) "Music of the first rank or class, in particular the ancient Greeks and Romans and their culture".

(ii) "Antithesis to Romanticism".

(iii) "Music of established value and fame as distinguished from ephemeral works which quickly disappear from the programmes.

(iv) For less educated people, it has the somewhat deterrent meaning of "art music" or "high brow" music in contradistinction to "popular music" or "music for entertainment". The latter connotations do not deserve serious consideration as they are deterioratives.

Typical periods of European classical music are the 13th-16th and 17th centuries. Some of the modern Indian schools or 'Gharārās' of classical music relating to 'Dhrupada' and 'Khyāla'

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styles are mentioned below. Each 'Gharānā' has its distinctive technique and mode of elaboration and ornamentation and was founded by a distinguished musician.

'Dhrupada'. In this style, the names of four Bānīs or schools are handed down by tradition and those are--Ḍāgura Bānī, Khaṇḍāra Bānī, Nauhāra Bānī and Gobarahāra Bānī. The Gharānās of Jaipur, Bengal (specially Vishnupur), Punjab (Philaur and Hariana), Indore etc. owe allegiance to one or the other of the Bānīs and there appears to be considerable overlapping in the distinguishing features of these Bānīs and Gharānās. Some of the characteristics of the different schools are,--the predominance of rhythmic variations, special emphasis on verbal-tonal embellishments viz. Bolatānas, the preponderant use of Gamakas, delicacy and grace in the rendering of notes and differences in 'laya' or tempo (some schools giving preference to 'Vilambita' or slow, others to 'Madhya' or medium, and still others to 'Druta' or quick 'Laya' or tempo). It is very difficult to attribute specifically these characteristics to the above-noted Bānīs, the practical or conceptual significance whereof seems to have faded down. The writer of this article has not* had the opportunity of listening to the exponents of the various Bānīs or Gharānās. However, even Pt. Omkarnath Thakur who has listened to various exponents throughout the country and held discussions with them, has expressed a feeling of uncertainty in regard to attributing specific characteristics to the Bānīs. (Vide Saṅgītāñjali, Pt. IV, p. 26). It appears that Bānīs have deeper and more comprehensive significance than Gharānās of Dhrupada.

Ordinarily musicians are initiated into the techniques of one or other of the Gharānās. In some cases, however, it would appear that styles develop spontaneously without initiation and the musicians concerned are identified with one or the other

* Till the time of writing this article.

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Bānīs or Gharānās on the basis of the distinctive features of their styles. For instance, I have never been formally initiated into any of these Gharānās or Bānīs of Dhrupada, yet the style which has crystallised as a result of my own spontaneous singing of Dhrupada is identified with one of the four Bānīs viz. the Khaṛḍāra Bānī (to which the Vishnupur school of Bengal is said to owe allegiance). In 1961, when I gave a performance in the Sadarang Music Conference in Calcutta, newspaper critics and my gurudeva, Pt. Omkarnath Thakur, publicly expressed the opinion that I was developing on the lines of the said Bānī which is characterised mainly by richness of intricate rhythmic variations.

Khyāla. 'Gharānās' of Gwalior, Agra, Kirānā, Patiala, Jaipur and Rampur are the main schools of this style, the first three being the most widely known. Predominant use of 'Madhya Laya' (medium tempo), straight Tānas of ascending and descending order in the three registers and profuse use of Bolatānas on the pattern of Dhrupada,--these are some of the characteristics of the Gwalior school. Rangīlā (Romantic) is the epithet of the Agra school which has Nom Tom Ālāpa preceding the main performance with rhythmic accompaniment, intricate Tāna-patterns and rhythmic variations as its distinguishing features. The Kirānā Gharānā is known for its emphasis on elaborate Ālāpa, comparatively lesser use of Tānas and Bolatānas and continuity and flow in tonal variations.

The basis of the Indian theory of art is that even at the lowest levels of experience there is the 'Kṣara-Akṣara' situation in which the subject is immutable and eternal whereas the object is subject to change. The Indian mind has exceeded even this dimension and traversed still higher regions in which even the object is 'Akṣara' just like the subject. Mind and speech fail to describe the bliss of experience, for instance, at the level of Dwārakā, Mathurā, or Vṛndāvana.

Before passing on to the next topic and by way of general

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observation on the above noted European Schools symbolic of the constantly changing styles of music, it may be remarked that while each one of these in its philosophies possesses an element of truth, none takes into account the fundamental nature of ānanda, none attempts to present an integral, immutable or eternal basis of existence and experience. The subject-object situation is one in which the subject is as mutable as the object and it is clear that European art has not tackled the problem from the angle of the eternity and immutability of the subject or the object.

The point is that whereas the Indian mind has throughout the ages been riveted on eternity and on the one non-changing principle of aesthetic experience, the European mind has been struggling all the time in interpreting the vagaries and freaks of mutation of mental and emotive experience.

Criticism

Criticism implies evaluation accompanied with justification of the evaluation through intelligent description and comparison pointing at potential aesthetic values. Criticism is not appreciation though it is based on it. It leads to an enhanced appreciation of aesthetic values.

The basic criteria of criticism are found in the fundamental aesthetic principles of design and must be oriented to scientific i.e. a systematic and historical frame of reference. The critic must be sensitive to artistic values in the medium with which he is dealing. He must have a broad experience fortified by technical training in the systematic and historical aspects of the art concerned. He must have an insight into the fundamental problems of philosophy as he relates the art to manifold socio-cultural phenomena. Finally, he must have a command of language adequate to be expressive of his ideas.

In Indian literature, आलोचना is the term equivalent of criticism. It has been held to denote विशेषधर्मादीनां विवेचनम् which

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means dissertation on a basis of specific 'dharmas' or intrinsic qualities. Since 'dharma' of an object in its highest sense implies वेदप्रतिपाद्यप्रयोजनवदर्थः, criticism or आलोचना must necessarily touch the limit of optimum aesthetic experience and for that purpose raise itself to the sublimities of the Vedic and similar supra-mental fields by adopting appropriate methods as standards.

The orthodox style of Western criticism seems to be to dwell scrutinisingly on the technique, on form, on the obvious story of the form and then pass to some appreciation of a beautiful or impressive emotion and idea. It is only in some deeper and more sensitive minds that we get beyond that depth into profounder things. A criticism of that kind applied to Indian art leaves it barren or poor of significance. Here the only right way is to get at once through a total intuitive or revelatory impression or by some meditative dwelling on the whole, 'Dhyāna' in the technical Indian term, to the spiritual meaning and atmosphere, make ourselves one with that as completely as possible, and then only helpful meaning and value of all the rest comes out with a complete and revealing force. For here it is the spirit that carries the form, while in most Western art it is the form that carries whatever there may be of spirit.

The characteristic attitude of the Indian reflective and creative mind necessitates in our view of its creations an effort to get beyond at once to the inner spirit of the reality it expresses and see from inside and not from outside. To start from the physical details and their synthesis would appear quite the wrong way to look at an Indian work of art. The more ordinary Western outlook is upon animate matter carrying in its life a modicum of soul. But the seeing of the Indian mind and of Indian art is that of a great limitless, self and spirit, 'Mahānātmā' which carries to us in the sea of its presence and living shape of itself, small in comparison to its own infinity,

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but yet sufficient by the power that informs this symbol to support some aspect of that infinite's self-expression.

Criticism of art is a vain and dead thing when it ignores the spirit, aim or essential motive for which a type of artistic creation starts, or when it judges by the external details only in the light of a quite different spirit, aim and motive. A comparative criticism has its use, but an appropriate and essential understanding must precede it if it is to have any real value. The appropriate and essential understanding must be of the essential things, of the characteristic way and spirit of the art observed, which will enable the critic to interpret the form and execution from that inner centre. Then only can the critic see how the work of art looks in the light of other standpoints, in the light of the comparative mind.

Now such a comparative criticism is easy in the wider and more flexible turn of literature; it is perhaps, much more difficult in the other arts, when the difference of spirit is deep, because there is the absence of the mediating word and there is the necessity of proceeding direct from spirit to tone and rhythm or line or colour. And this brings about a special intensity and exclusive concentration of aim and stress of execution. The intensity of the thing that moves the work of art is brought out with a more distinct power, but by its very stress and directness allows for few accommodations and combined variations of appeal.

In art, the thing meant and the thing done strike deep home into the soul or the imaginative mind, but touch it over a smaller surface and with a lesser multitude of point of contact than in literature. But whatever the reason, it is less easy for a different kind of mind to appreciate than is the case in literature.

Indian Art (including Music) and Its Central Motive and Significance

The foregoing rapid and cursory survey of the fields of

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European and Indian Aesthetics of music has perhaps prepared the ground for a few concluding generalisations on the spirit and tradition which has reigned through all changes of style and manner in Indian art distinguishing it from the spirit and tradition of European art. The unity and continuity of the Indian spirit and tradition enable us to distinguish and arrive at a clear understanding of what is the essential aim, inner turn and motive, spiritual method which differentiate the Indian from Occidental art. The following remarks are an adaptation of the views of Sri Aurobindo as set forth in his book entitled "The Significance of Indian Art". The said book deals primarily with the three arts, Architecture, Sculpture and Painting. The general characteristics of Indian art, however, would appear to be common to music as well as to other arts.

All Indian art is the throwing out of a certain profound self-vision formed by a going within himself by the artist to find out the secret significance of sound, forms or appearances, a discovery of the subject in his deeper self, the giving of soul-form to the vision and a remoulding of the material and natural sound or shape to express the psychic truth of it with the greatest possible purity and power of outline and the greatest possible concentrated rhythmic unity of significance in all the parts of an indivisible artistic whole. There are differences between the arts but they are due to the materials which they handle and the turn which is natural and inevitable to their respective aestheses. Indian art reflects in sound or shape (of man or creature or incident or scene or nature) a permanent and opulent signification of spiritual realities. The art of the musician, for instance, justifies to the spirit the search of the sense of the ear for delight by making its own search for the pure intensities of meaning of the universal sound and its beauty. The indulgence of the ear's desire in perfection of tone and rhythm becomes an enlightenment of the inner being through the power of a certain spiritually aesthetic Ānanda.

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The Indian artist lived in the light of an inspiration which imposed this greater aim on his art and his method sprang from its frontier and served it to the exclusion of any more earthly, sensuous or outwardly imaginative aesthetic impulse.

The unique character of Indian art and its unrivalled appeal spring from the remarkably inward, spiritual and psychic turn which was given to the artistic conception and method by the pervading genius of Indian culture. Indian music, like all Indian art, could not escape from its absorbing motive, its transmuting atmosphere, the direct or subtle obsession of the mind that has been trained to hear, not as others do with only the external ear, but by a constant communing of the mental parts and the inner vision with the self beyond mind and the spirit to which forms are only a transparent veil or a slight index of its own greater splendour.

Notwithstanding its outward beauty and power, there is something in Indian art which seems to escape appreciation or is imperfectly understood and this something is precisely that profounder spiritual intention of which, the things that the ear or the eye and aesthetic sense immediately seize, are only the intermediaries. This explains the remark often made about Indian art that it is conventional or that it lacks inspiration or imagination. The spirit of Indian music par excellence will be missed when it does not strongly impose itself and will not be fully caught even where the power which is put into the expression is too great and direct to allow of denial. Indian music appeals through the physical and the psychical to another spiritual vision from which the artist worked and it is only when this is no less awakened in us than the aesthetic sense that it can be appreciated in all the depth of its significance.

The orthodox Western artist works by a severely conscientious reproduction of the forms of outward nature. The external world is his model, and he has to keep it before his

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senses and has to repress any tendency towards a substantial departure from it or any motive to yield his first allegiance to a subtler spirit.

His imagination submits itself to physical Nature even where he brings in conceptions which are more properly of another kingdom. The stress of the physical world is always with him and the Seer of the subtle, the creator of mental forms, the inner Artist, the wide-eyed voyager in the vaster psychical realms, is obliged to subdue his inspirations to the law of the Seer of the outward; the spirit that has embodied itself in the creations of the terrestrial life, the material universe. An idealised imaginative realism is as far as he can go in the method of his work when he would fill the outward with the subtler inner seeing. When, dissatisfied with this confining law, he would break quite out of the circle, he is exposed to a temptation to stray into intellectual or imaginative extravagances which belong to the vision of some intermediate world of sheer phantasia. His art has discovered rules which preserve the illusion of physical Nature and he relates his whole design to Nature's design in a spirit of conscientious obedience and faithful dependence. His imagination is a servant or interpreter of her imaginations; he finds in the observation of her universal law of beauty, his secret of unity and harmony and his subjectivity tries to discover in hers by a close dwelling on the objective forms which she has given to her creative spirit. The farthest he has got in the direction of a more intimately subjective spirit is an impressionism which still waits upon her models but seeks to get at some first inward or original effect of them on the inner sense and through that he arrives at some more strongly psychical rendering.

The European artist does not work altogether from within-outward in the free manner of the Indian artist. His

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emotion and artistic feeling move in this form and are limited by this artistic convention and are not a pure spiritual or psychic emotion but usually an imaginative exaltation derived from the suggestion of life and outward things with a psychic element or an evocation of spiritual feeling initiated and dominated by the touch of the outward. The charm that he imparts is a sublimation of the beauty that appeals to the outward senses by the power of the idea and the imagination working on the outward sense appeal and other beauty is only brought in by an association into that frame. The truth of correspondence on which he depends is a likeness to the creations of physical nature and their intellectual, emotional and aesthetic significances and his works of sound, line and wave or colour are meant to embody the flow of this vision.

The method of this art is always a transcript from the visible world with such necessary transmutation as the aesthetic mind imposes on its materials. At the lowest to illustrate, at the highest to interpret life and Nature to the mind by identifying it with deeper things through some derivative touch of the spirit that has entered into and subdued itself to their forms प्रविश्य यः प्रतिरूपो बभूव is the governing principle; although the latter aspect is no longer true of European art in much of its more prominent recent developments.

The ideal Indian artist sets out from the other end of the scale of values of experience which connects life and the spirit. The whole creative force comes here from a spiritual and psychic vision, the emphasis of the physical is secondary and always deliberately lightened so as to give an overwhelmingly spiritual and psychic impression and everything is suppressed which does not serve this purpose or would distract the mind from the purity of this intention. His art expresses the soul through life, but life is only a means of the spiritual self-expression and its outward representation is not the first object or the direct motive. There is a real and a very vivid and vital

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representation but it is more of an inner psychical life than that of the outward physical life.

The first primitive object of art is to illustrate life and Nature and at the lowest this becomes a more or less vigorous and original or conventionally faithful reproduction, but it rises in great minds to a revelation of the glory and beauty of the sensuous appeal of life or of the dramatic power and moving interest of character, emotion and action. That is a common form of aesthetic work in Europe. In Indian art, however, it has never been the governing motive. The sensuous appeal is there, but it is refined into only one and not the chief element of the richness of a soul of psychic grace and beauty, which for the Indian artist is the true beauty, 'Lāvaṇya'.[1] The dramatic motive is subordinated and made only a purely secondary element, only so much is given of character and action as will help to bring out the deeper spiritual or psychic feeling, 'Bhāva', and all insistence or too prominent force of these more outwardly dynamic things is shunned, because that would externalise too much the spiritual emotion and take away from its intense purity by the interference of the grosser intensity which emotion puts on the stress of the active outward nature. The life depicted is the life of the soul and not, except as a form and a helping suggestion, the life of the vital being and the body.

The second and more elevated aim of art is the interpretation or intuitive revelation of existence through the forms of life and Nature and it is this that is the starting point of the Indian motive. The Indian begins from within, sees in his soul the thing he wishes to express or interpret and tries to discover the right tone, tempo, line, colour and design of his

1. 'Lāvaṇya' is one of the six-limbs (Ṣaḍāṅgas) of Indian painting which have been enumerated in the following śloka quoted in the Jayamaṅgalā Commentary on Vātsyāyan's Kāmasūtra (I.3) in the context of sixty-four arts :–
रूपभेदाः प्रमाणानि भावलावण्ययोजनम्। सादृश्यं वर्णिकाभङ्ग इति चित्रं षडङ्गकम्॥

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intuition, which when it appears on the physical level, is not a just and reminding reproduction of the tone, rhythm, line, colour and design of physical nature, but much rather what seems to us a psychical transmutation of the natural figure. In reality the songs or shapes that he presents are the form of objects as he has perceived them in the psychical plane of experience and are the soul-figures– 'Ātma-Vastu'– of which physical things are a gross representation and their purity and subtlety reveals at once what the physical masks by the thickness of its casings. The articulated sound, lines and colours sought here are the psychic tones, psychic lines and psychic colours proper to the vision which the artist has gone into himself to discover. This is not the case with the Occidental artist whose immediate fidelity is towards physical Nature which is his idea of true correspondence, 'Sādṛśya'. His interpretation of real existence proceeds on the basis of the forms already given to us by physical Nature and he tries to evoke by the form an idea, a truth of the spirit which starts from it as a suggestion and returns upon it for support and the effort, and then to correlate the form as it is to the physical ear or eye with the truth which it evokes without overpassing the limits imposed by the appearance.

The motive of the Indian artist is not to recall with fidelity something our senses have perceived or could have perceived on the spot, a musical sound, a scene, an interior, a living and breathing person, and give the aesthetic sense and emotion of it to the mind. The Indian artist observes the distinctions of form faithfully but not in the sense of an exact naturalistic fidelity to the physical appearence with the object, of a faithful reproduction of external expression of the world in which we live. His is an awareness of vividness, naturalness and reality but it is more than a physical reality, a reality which the soul at once recognises as of its own sphere, a naturalness of the form to which the physical eye bears witness. The truth, the exact likeness, Sādṛśya or the correspondence is there but it

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is the truth of the essence of the form, it is the likeness of the soul to itself, the reproduction of the subtle embodiment which is the basis of the physical embodiment, the purer and finer subtle body of an object which is the very expression of its own essential nature, 'Svabhāva'. The means by which this effect is produced is characteristic of the inward vision of the Indian mind. It is done by a bold and firm insistence on the pure and strong and a total suppression of everything that would interfere with its boldness, strength and purity or would blur over and dilute the intense significance of the articulate sound or the line or colour of a work of art. The details of the outline are filled by a disposition of pure material, and a simplicity of content that enables the artist to flood the whole with the significance of the one spiritual emotion, feeling, his intuition of the moment of the soul, its living self-experience. All is disposed to express that and that alone.

Western mentality comes to Indian art with a demand for something other than what its characteristic spirit and motive intend to give, and demanding that, is not prepared to enter into another kind of spiritual experience and another range of creative voice, sight, imagination, power and mode of expression. Similarly, the Indian comes to the European art with a previous demand for a kind of vision, imagination, emotion or significance which it cannot give.

All great artistic work proceeds from an act of intuition, not really an intellectual idea or a splendid imagination--these are only mental translations--but a direct intuition of some truth of life or being, some significant form of that truth, some development of it in the mind of man.

So far there is no difference between the great European and great Indian work of art. The immense divergence that actually exists between the two, consists in the object and field of the intuitive vision, in the method of working out the sound, sight or suggestion, in the part taken in the rendering by the external form and technique, in the whole way of the rendering

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to the human mind, even if the centre of our being to which the work appeals.

The European artist gets his intuition by a suggestion from an appearance in life and nature, or if it starts from something in his own soul, relates it at once to an external support. He brings down that intuition into his normal mind and sets the intellectual idea and the imagination in the intelligence to clothe it with a mental stuff which will render its form to the moved reason, emotion, aesthesis. Then he missions his throat, eye and head to execute it in terms which start from a colourable "imitation" of life and Nature--and in ordinary hands too often end there--to get at an interpretation that really changes it into the images of something not outward in our own being or in universal being which was the real thing perceived.

Looking at the work of art we have to get back through the materials of the art to their mental suggestions and through them to the soul of the whole matter. The appeal is not direct to the ear or eye of the deepest self and spirit within, but to the outward soul by a strong awakening of the sensuous, the vital, the emotional, the intellectual and imaginative being, and of the spiritual we get as much or as little as can suit itself to and express itself through the outward man. The objects of this creative intuition are life, action, passion, emotion, idea in Nature seen for their own sake and for an aesthetic delight in them. The direct and unveiled presence of the Infinite and its godheads is not evoked or thought necessary to the greater greatness and the highest perfection.

The theory of ancient Indian art at its greatest--and the greatest gives its character to the rest and throws on it something of its stamp and influence--is of another kind. Its highest business is to disclose something of the self, the Infinite, the Divine to the regard of the soul, the Self through its expressions, the Infinite through its living finite symbols, the Divine through his powers. Or the godheads are to be

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revealed, luminously interpreted or in some way suggested to the soul's understanding or to its devotion or at the very best to a spiritually or religiously aesthetic emotion. When this hieratic act comes down from these altitudes to the intermediate worlds behind ours, to the lesser godheads or genii, it still carries into them some power or some hint from above. And when it comes quite down to the material world and the life of man and the things of external Nature, it does not altogether get rid of the greater vision, the hieratic stamp, the spiritual seeing, and in most good work--except in moments of relaxation and a humorous or vivid play with the obvious--there is always something more in which the seeing presentation of life floats as in an immaterial atmosphere. It is not that all Indian art realises this ideal. There is plenty, no doubt, that falls far short, is lowered, ineffective or even debased, but it is the best and the most characteristic influence and execution which gives its tone to an art and by which we must judge. Indian art is, in fact, identical in its spiritual aim and principle with the rest of Indian culture.

A seeing in the self accordingly becomes a characteristic method of the Indian artist and it is directly enjoined on him by the canon. He has to see first in his spiritual being the truth of the thing he must express and to create its form in his intuitive mind. He is not bound to look out first on outward life and Nature for his model, his authority, his rule, his teacher or his fountain of suggestion. Why should he, when he has something quite inward to bring out into experience?

In summing up it can be said that the Indian mind moves on the spur of a spiritual sensitiveness and psychic curiosity, while the aesthetic curiosity of the European temperament is intellectual, vital, emotional and imaginative in that sense and almost the whole strangeness of the Indian use of tone, line and mass, ornament and proportion and rhythm arises from this difference. The two minds live almost in different worlds, are either not working at the same things, or even when they meet

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in the object, see it from a different level or surrounded by a different atmosphere, and we know what power the point of view or the medium of vision has to transform the object. Undoubtedly there is very ample ground for the European's complaint of the want of naturalism in most Indian art. The inspiration, the way of seeing is frankly not in a physical sense vivid, convincing, accurate, graceful or strong, or even the idealised imaginative imitation of surface or terrestrial nature. Indian art is concerned with embodying spiritual experiences and impressions, not with recording or glorifying what is received by the physical senses.

Conclusion

As was stated at the outset, this article purported to attempt for the first time in modern musical literature a comparative study, in outline, of the Aesthetics of European and traditional Indian music. This task has, perhaps, been accomplished with some measure of success. Tradition in India has set a very low value on purely sensuous music howsoever exquisite qualitatively it may be. Such music has been held to be positively perilous for the human beings in its psychological, moral and spiritual effects. Certain birds e.g. the nightingale, or the cuckoo possess a very beautifully musical voice but for that reason they are not placed higher than human beings in the scale of existence. Rather, for certain animals sensuous musical experience is found to be positively harmful. Moral for the human being is drawn from their example as in the following Śloka appearing in a well-known treatise on music.

वनेचरस्तृणाहारश्चित्रमृगशिशुः पशुः।
लुब्धो लुब्धकसङ्गीते गीते यच्छति जीवितम्॥
(स्वरमेलकलानिधि, स्वरप्रकरण ४)

The author of 'Svaramelakalānidhi', while eulogising in the preceding and succeeding Ślokas, the power of the 'Svara' to attract god, man and beast alike, hints in the above Śloka at the perils of a purely sensuous approach to 'Svara'.

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Indian opinion has insistently affirmed that for the realisation of pure music (which as an ideal attracts Western thinkers also), it is essential to rise to the level of pure being, by a process the key to which is held by the spiritual preceptor.

Indian approach to the problem of artistic experience is fundamentally spiritual. In certain Indian philosophical systems, especially the Vaiṣṇava philosophy it is theistic. As among Vaiṣṇava devotees there have been many of the famous musicians of India, Vaiṣṇava philosophy, is of special significance to Indian Saṅgīta. According to Vaiṣṇavite philosophy the individual self (Puruṣa, Sākṣī or Ātmā) which is 'Cetana' or conscious, as well as the intellect, senses, body and external sense-objects, which are 'Jaḍa', is characterised by sorrow and constant changeability. When through ignorance these 'Jaḍa' entities are conceived as parts of one's self or subject to ones' own control, the individual self suffers the sorrow and the changes which really belong to them and not to the self.

Cognitive senses are of two kinds (i) the intuitive faculty of the cognitive agent identical with himself and (ii) the ordinary cognitive senses of smell, taste, sight, touch and hearing and 'Manas'. According to the 'Pramāṇa Paddhati' of Jayatīrtha, a Madhvite Vaiṣṇava writer, the cognitive agent perceives the self and its qualities, ignorance, 'Manas' and its faculties, and all sense-knowledge, pleasure, pain etc. time and space. The ordinary cognitive senses produce the states of 'Manas' and they are like so many instruments which have contact with the object of cognition. The verdict of the intuitive faculty need not necessarily always be objectively valid though it is always capable of correctly intuiting the contents of sense-observation. In God and Yogins, both subjectivity and objectivity is in agreement with facts; in ordinary persons subjectivity may or may not, in a particular case, be in agreement with the objective parts but the faculty is always correct in intuiting what is brought to it by the senses.

Pleasure perceived by the ordinary cognitive sense is

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Viṣayānanda. Pleasure perceived by the intuitive faculty, of the cognitive agent, the 'Ātman' is 'Ātmānanda' or 'Brahmānanda'. Still higher is 'Bhajanānanda' of the devotee who serves the Lord of his soul with the cognitive sense and intuitive faculty of his self to which the 'Jaḍa' elements of his being are subordinated. The highest or the purest music is, therefore, that which is dedicated to God. The study of religious philosophy is thus of vital significance to a student of Indian music.

Postscript *

It will not be out of place to consider if Aesthetics can usefully be included in the syllabi of studies under the Faculty of Music of our University.

It will be observed that the subject permits of a systematic study of a definite scope embracing theories based on exact definitions and touches interesting problems relevant to music, fit for study at postgraduate level in a University. If it could be included in the curriculum of our University in a course for a Master's degree in Musicology such a course would seem to deserve a higher rank in the scale of educational vales in comparison, say to the normal course in theoretical aesthetics studied as part of the M.A. course in philosophy. The distincive advantage of the M.Mus. course over the M.A. will be that it would be studied as a subject of direct and intimate practical interest by students adequately versed in the creative aspect of the art of music, as they will have already studied practical music upto the B.Mus. course. As against this, the M.A. (philosophy) student studies aesthetics in the abstract unrelated to any art in the creative aspect whereof he may be interested. Apart from Aesthetics of music, other interesting subjects fit for inclusion in the M.Mus. course in Musicology will be (i) Musical Pedagogy (ii) Advanced study of 'Rasa' (iii) Accoustics of Music (iv) Physiology and

* This portion of the article is being kept intact here just for the sake of historical events and thought. —Ed.

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Psychology of music (v) Philosophy and sources of Musical History (vi) Problems and methods of historical research in Music (specially South Indian, which has a historical literature of noted music).

A course comprising these subjects will be substantial, profound and educative enough to claim recognition of fitness for a Master's degree.

One or two observations of practical importance are relevant here. These are concerned with inducements to be offered to students of new lines of study yielding precarious scope for earning a livelihood. University education in music is in an early stage of development in India and the profession of music does not offer chances of earning a livelihood except to the few who can outshine their compeers not only by dint of hard work but also by virtue of natural gifts.

Men of experience and practical knowledge are agreed that a student graduating in music from a University does not become a stage-musician outright. He has to acquire further intensive training under the personal care of a master artist. This apprenticeship is as necessary or even more in music than say in commerce, engineering, medicine etc. Now apart from the fact that facilities of serving under a master artist are not ordinarily available to most of the graduates in music, the other condition viz. that of natural gifts cannot be satisfied in many cases. This is the first consideration to which I would draw attention.

Music is a part of the humanities and its study should not be penalised by denying to students the same scope of competition and opportunity as is open to the students of other branches of humanities. This is the second consideration deserving notice. The Mudaliar Enquiry Committee also in its report stressed that music should be treated in B.H.U. as a branch of humanities.

A third consideration is that education in music in our

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University will continue to exist in its precarious condition so long as students are not willing to study music as a full course like other branches of humanities. This willingness will be forthcoming only when music education and music degrees are accorded the same social and legal recognition as other degrees.

In view of the aforesaid considerations it is high time the Union Public Services Commission and the Provincial Public Services Commissions are moved to include music and musicology in their syllabi for competitive examinations and to recognise B. Music and M. Music degrees at par with B.A. and M.A. or B.Sc. and M.Sc. degrees. In anticipation of or to obviate any possible objection from the said authorities it will be advisable to include a small course in English in the curriculum for B. Music degree.

Prejudices die hard. There was for a long time unwillingness on the part of universities and Public Services Commissions to grant to degrees in commerce equivalence to corresponding arts and science degrees. Ultimately opinion relented and now degrees in Commerce enable their holders not only to compete like other graduates for admission to public services but also to university courses in law and teaching. It is to be hoped that history does not repeat itself in evoking initially similar reluctance in regard to music degrees.

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UNIQUE AND UNRIVALLED CHARACTERISTICS OF THE ART AND SCIENCE OF INDIAN MUSIC*

(The problems which they create for the modern student and suggestions for effort which may result in an eventual solution of those problems.)

The art of Indian music has its theory of which a vast store exists in Sanskrit treatises written steadily through all the stages of history of Indian Sanskrit literature from Vedic period down to about the seventeenth century. This literature, however, deals not only with the exoteric and mundane music in its theoretical and practical aspects but has also a deeper, extra-mundane and esoteric significance. This commingling of the two aspects dealt with simultaneously in one and the same literary lap or step is the unique manifestation of Indian genius which in this regard has an unbroken tradition. A study of this literature shows that at no time of Indian history was any attempt made to disentangle the mundane art and its science from the extra-mundane. While the latter was held in supreme esteem, the former appears to have been tolerated as an inevitable human pastime for classes not aspiring initially or primarily for the highest culture leading to the divine but were expected by example and precept in due course to do so. The mass also would seem to have accepted the desirability and value of this ideal and worked towards its achievement not looking for a separate science of exclusively exoteric music.

The commingling of the divine and the mundane

1. Published in Nāda Rūpa II, 1963

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necessarily contained a few anomalies hitherto unnoticed or connived at, which came to surface forcibly with the change in the general social outlook during the last two centuries. They have given rise to a steadily growing widespread scepticism bordering on hostility towards this literature. A serious misunderstanding of the content, nature and scope of the aforesaid composite character of this literature arose out of an abrupt change in social outlook and values as a result of the impact of the cataclysm of scientific discoveries. It led notable thinkers to throw up this literature of millenniums in utter despair as more or less meaningless and invalid.

An evidence of the remarkable and sudden impatience with preceding modes of life, thought and culture produced by the dazzle of science was the attempt made a few decades ago by a prominent leader of musical thought in India who hastily improvised a musical science of his own which in his opinion answered the needs of the prevailing mundane music, an idea whereof he had gathered form compositions collected from contemporary illiterate musicians. In this attempt, he threw overboard completely the aesthetic values which had been steadfastly adhered to throughout Indian history. These values had consistently ignored evanescent changes in styles and forms which were regarded like the leaves of a perpetual tree dying and growing according to the turn of the seasons. Traditional philosophy had held of real and fundamental importance, a study and realisation of the true nature of the ultimate source of all outward, visible and sensory phenomena. Believing to have aligned himself with the trend of new scientific thought, the Indian author of the new science of music restricted the scope of music to prevailing forms and to the art of contemporary musicians and related its science to the needs of those forms and that art regardless of fixed principles and ideals or purposes of true art, its norms and standards.

The revulsion against traditional Indian literature proceeded from the notion that anything which did not yield to

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the process of physical verification and demonstration or mental ratiocination deserved to be condemned as invalid or unscientific. It was believed that the physical sciences and psychology with their logic and methodology were the only valid sciences or branches of scientific knowledge. Traditional Indian thought had regarded the testimony of the word of the man of divine knowledge as perfectly valid. This view is not generally accepted now. The educated mind trained on Western lines has thus denied the validity of the vast traditional Sanskrit literature which had grown during the millenniums.

Recently, however, some literature has appeared (*cf.* the works of Sri Aurobindo) to counteract this tendency which it points out is based on a narrow view of the scope and extent of valid knowledge and that the ordinary mind and senses are not the only instruments of all knowledge. It is now beginning to be recognised that apart from the physical sciences with their methods of experimentation and physical verification and demonstration and apart also from modern intellectual philosophy with its methods of ratiocination and epistemology based on concepts of time and space there is a vast field of a deeper, more profound, satisfying and enduring knowledge of several grades open to experience on the supra-physical and supra-mental planes. That knowledge has its own approach and methodology and permits of demonstration only in terms of that approach and methodology. The key to such knowledge is esoteric and at the present time it is the monopoly of India.

This knowledge appears now to be unknown to any other country in the world. Its key is possessed by very few persons even in India. It is a fact, however, that there exist in India, persons who have themselves verified the reality and facts of that esoteric knowledge and can also demonstrate its truths and validity to others under appropriate conditions. They alone can speak with authority on the true significance of traditional Indian treatises which deal with this knowledge as the ideal

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and goal of not only music but of all art and literature. Very little literature in relation to music is as yet, however, available which gives a systematic and cogent exposition of this view and which would appeal to the modern mind. However, scepticism in regard to the validity and meaningfulness of the exoteric aspect of traditional Indian science of music has been largely dispelled by recent writings of some magnitude which have appeared in a form commanding an appeal to the modern mind. The latest in this field are the comprehensive publications of Pt. Omkarnath Thakur, at present the foremost exponent of the art-theory of exoteric music in India.

The beauty and strength of the Indian Saṅgīta Śāstra lie in its bi-purpose terminology and unless the twofold significance of that terminology is understood we will be far removed from a true and complete understanding of the scope and purpose of this Śāstra. 'Mokṣa' or 'Trivarga' is the avowed purpose of this literature. Apart from the avowal explicit in the texts, a student of comparative study of the Indian and European music is at once struck by marked dissimilarities in the methods and outlook of the two systems and in the history of their growth. The divine and esoteric ideals of Indian art alone would explain dissimilarities such as the following :

(i) The concepts, doctrines and philosophy of Indian music, as also its technique, have remained unchanged for thousands of years but not so those of Western music.

(ii) Western civilisation is characterised by a materialistic outlook and an acceptance of material values. The avowed ideal of physical sciences which are the gift of this civilisation, is to unravel the mysteries of material nature and their purpose is to wrest the riches and prizes of nature for the comfort of man. No finality has ever been reached in the limit of knowledge of material nature; there has been a state of perpetual restlessness constantly on the lookout for newer and newer forms of knowledge. In India, however, life has always

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been regarded as an opportunity to seek and manifest the Divine by an enlargement of the limited parts of being into higher and higher ranges of being.

A penetrating study of the essential nature of the living being and the possibilities of his serving a divine purpose has been the special prerogative of India. Since art and culture are essentially a mode of collective consciousness, each stage of growth in knowledge of the working of material nature in the West has signalised a change in social relations and outlook. New styles and forms of art and music symbolic of these changes have been appearing, disappearing and reappearing from time to time.

Indian philosophy, on the other hand, has always regarded knowledge of material sciences as an instrument for the realisation of the divine in man. It has constantly affirmed that an attitude of self-aggrandisement in relation to material knowledge is contrary to the real and true good of man and is a bar to the realisation of his relationship with the All-Divine. Thousands of years ago the Indians realised the Ultimate, the finale of the reality and truth and beauty of existence. There has thus been a total absence of the attitude of restlessness for newer and newer knowledge of the material world.

In the sphere of European music, emphasis has been on newer and newer styles and forms which seem to have been regarded as the purpose and goal of art. In India, on the other hand, forms of material or mental creation have been regarded as 'Māyā' (etymologically, 'मा' and 'या', which is not) meaning that they are not real forms. The form of the Ultimate or the Divine has been accepted as the real form, the Form of all forms, the realisation whereof was the goal of all art. Musical patterns (originally 'Jātis', later 'Rāgas' and 'Rāginīs'), crystallised after their overt or veiled divine affiliations, have been a unique feature of Indian classical music from the very outset.

(iii) This explains why Indian Sanskrit treatises on music

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never attached importance to any system of notation. Their writers never cared to preserve evanescent forms of art for they had a grip over the Eternal and the Supreme Form of all forms. Although new styles and forms were constantly springing up, there has been throughout the millenniums, a remarkable constancy in regard to the themes, topics and conceptional content of those styles and forms. The quest and yearning for the Eternal and Extra-mundane has followed an unbroken tradition. Finally,

(iv) The quest in the West for musical scales too has sprung from a materialistic outlook. In India by an inner and esoteric discipline an ultimate system of musical scales (viz. the 'Grāma' system) had been discovered or realised thousands of years ago. And since there could be no scope for a further development of the Ultimate, the only one system of scales has held the ground throughout the ages.

As stated above, since traditional Indian Sanskrit literature on music aims at and is significant equally to the mundane and exoteric on the one hand and the divine and esoteric music on the other, in single treatises couched in terms and language equally applicable to both it is desirable that systematic authoritative expository literature concerning the latter aspect should come into existence. It is a fact that a view confined exclusively to the exoteric angle is inadequate to unravel certain obscurities in this literature. No amount of expert exoteric knowledge or skill can ever loosen knots and mysteries of esotericism.

A few examples of such mysteries encountered in the Indian 'Saṅgīta Śāstra' may be cited here. Svaras are said to have their Dvīpas (islands), Varṇas (Brāhmaṇa, Kṣatriya etc., and blue, white etc.), 'Devatās', 'Ṛṣis' etc. Grāmas and Mūrchanās too have their Devatās. 'Tānas' bear names similar to the names of 'Yajñas' such as 'Rājasūya', 'Aśvamedha' 'Agniṣṭoma' etc. My experience of collaboration with gurudeva Pt. Omkarnath Thakur in the writing of his books has

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convinced me that it is not correct, as is sometimes done, to overstretch points in Indian Saṅgīta Śāstra with a view to force conclusions based exclusively on exoteric art. It would be more realistic to concede an esoteric significance for topics or points which are incapable of exoteric experience or explanation. This, however, is only another way of stating the problem and not of solving it. For, if the practical and expert musician is incapable of solving it, equally so is the theoretician, the musicologist or the teacher of music.

It would appear, however, that the musicologist or the university teacher or student can exert himself in the furtherance of studies which will lead to the development of a special kind of literature suited to our present cultural conditions and which may help in an eventual solution of the problem by bringing about a revival of faith in the possibility of musical experience on the transcendental plane and validity of the classical Saṅgīta Śāstra. Such a revival is evidently the immediate problem. The modern educated mind discounts the reality of inspiration derived from supra-mental divine sources and objects by divine musicians not only of antiquity but of even recent times such as Thyāgarāja, Tukārāma, Mīrābāī and Sūradāsa. Under traditional cultural conditions, much of what would now be regarded as a revelation or revolution was accepted as ordinary or commonplace and as such was taken for granted in literature. In keeping with the spirit of renaissance of Indian culture, growth of such literature now would appear to be necessary.

Accordingly, some spade work can be done by scholars if they approach qualified and competent persons who have realised esoteric truths for favour of exposition in simple exoteric terms of those truths and inner disciplines, techniques and processes requisite for their realisation. These expositions will provide materials for the kind of literature which is a prerequisite for the acceptance of correct ideals and for the creation of a proper approach and outlook conducive to the

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achievement of those ideals. As this literature develops, a fund of knowledge in commonly intelligible language will grow up in regard to the technique and process of esoteric inner cultures. This literary knowledge will provide clues for a systematic interpretation, with the help of the 'Āgamas' and the 'Nirukta' of those texts and terminologies which are at present a sealed book.

For the last three years in our University, a scheme has been in force under which it has been our fortune to have the benefit of a series of lectures delivered among others by personages belonging to different schools of religion and philosophy possessing experience at various levels of esoteric divine truths. One of such venerable personages was Maharṣi Daivarata who has treaded the path of Yoga prescribed in the Vedas and achieved perfection in it and is at present running a Yogic Ashram at Gokarṇa in South India. His informative and learned lectures in our University were spread over a period of about four months. I approached him with a request for a brief exposition couched in ordinarily intelligible words of some of the esoteric divine truths relevant to the ideals and traditions of Indian music as enshrined in our Sanskrit texts. He very graciously agreed to oblige me and composed specially for the first issue of 'Nādarūpa' a few ślokas* which could be published in the second issue due to certain unavoidable circumstances. I trust these ślokas with their translations will be found informative and instructive and as providing *prima facie* a philosophically realistic background for an appreciation of Sanskrit texts on music and fine arts.

These ślokas tread a new field of सङ्गीतप्रशंसा under which caption they are being published and commended to our readers. The need for such special literature could not arise in the past for there was a general belief in the genuineness and validity of the claims of the traditional literature as typified by the following śloka :--

* These ślokas are reproduced with their English and Hindi translations at the beginning of this book. —Ed.

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लौकिकानां तु साधूनामर्थं वागनुवर्तते।
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति॥

In the past readers were completely satisfied with literature which in the view of the modern scholar will be regarded as concealing more than it reveals. The gracious author of the ślokas, however, has tried within the limitations of the subject-matter, to be as explicit and graphic as he possibly could. I am grateful for this and hope readers too will join me in gratitude to him.

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LEVELS OF AESTHETIC EXPERIENCE in MUSIC*

Categorisation of the levels of aesthetic experience in music has been attempted in an obscure context in our *Saṅgītaśāstra, viz.*, the classification of musicians (specially vocalists) into three categories as *Rañjaka, Bhāvuka* and *Rasika* described as follows–(The two former categories in this classification *viz. Śikṣākāra* and *Anukāra* have been purposely omitted here as they are not pertinent to our present discussion)–

रसाविष्टस्तु रसिको, रञ्जकः श्रोतृरञ्जकः।
गीतस्यातिशयाधानाद् भावुकः परिकीर्त्तितः॥
(संगीतरत्नाकर, ३. २१, २२)

सुश्रवं गीतमाकर्ण्य भवेद् यः पुलकान्वितः।
आनन्दाश्रुकणाकीर्णः सोऽयं रसिकगायकः॥
नीरसं सरसं कुर्वन्निर्भावं भावसंयुतम्।
श्रोतुश्चित्तं परिज्ञाय यो गायेत् स तु भावुकः॥
चेतोहरेण गीतेन विदित्वा श्रोतुराशयम्।
रङ्गं गीते विधत्ते यो रञ्जकः सोऽभिधीयते॥
(सङ्गीतसमयसार ३. ६१-६३)

Rasika is the highest category represented by those musicians who are immersed in *Rasa* and are replete with *Sātvika Bhāvas* such as *Aśru* (tears) and *Pulaka* (thrill, making the hair stand on end). *Bhāvuka* is the intermediate category represented by those singers who infuse their music with *Bhāva*, and who sing with a knowledge of the *Citta* (feelings) of the audience. *Rañjaka* is the lowest category represented by

1. Published in Indian Music Journal, April, 1964.

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those who lend *Rañga* (emotional colour) to their music.

It is notable that *Rañjaka* is associated with *Rañga* (emotional colour), *Bhāvuka* with *Bhāva* and *Rasika* with *Rasa*. These are, so to say, three stages of aesthetic delight which have been said to bear the analogy of the sense-perception of colour *(Rañga)*, fragrance *(Bhāva)* and taste *(Rasa)* respectively. The direct meaning of *Rañga* is colour, the word being derived from the root *Rañja*. While explaining the aesthetic significance of *Bhāva*, Bharata has said that it bears the analogy of fragrance because *Bhāva* permeates the artistic presentation and the mind of the *Sahṛdaya* just as fragrance permeates the object in which it is seated and also the surroundings of the object.

वागङ्गसत्त्वोपेतान् काव्यार्थान् भावयन्तीति भावाः। भू इति करणे धातुस्तया च भावितं वासितं कृतमित्यनर्थान्तरम्। लोकेऽपि च प्रसिद्धम्। अहो ह्यनेन गन्धेन रसेन वा सर्वमेव भावितमिति। तच्च व्याप्त्यर्थम्। (ना. शा. ७)

The experience of Rasa has been said to bear the analogy of the sense-perception of taste as is evident from the following quotation from Bharata :--

रस इति कः पदार्थः। उच्यते==आस्वाद्यत्वात्। कथमास्वाद्यते रसः। यथा हि नाना व्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुषा हर्षादींश्चाधिगच्छन्ति तथा नानाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावानास्वादयन्ति सुमनसः प्रेक्षका हर्षादींश्चाधिगच्छन्ति। (ना. शा. ६)

These analogies are no doubt nothing but an attempt to explain the nature of the different levels of the aesthetic experience through the medium of rough similitudes of ordinary sense-perception. However rough these similitudes may be, they are suggestive of the subtle differences among the said levels of experience. The object of visual perception is the most external out of the three mentioned above in so much as the subject of the perception i.e. he who beholds does not assimilate in himself anything of the object which he sees. In fragrance, the subject assimilates to some extent the object perceived. In taste, the whole object is assimilated and there is

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a greater degree of effort on the part of the subject who perceives the nicety or the delicacy of the taste. Thus the perception of taste represents the best synthesis of subjective and objective experience and hence the highest level of aesthetic experience has been given its analogy. In music, as in all other arts, the highest classical rank can be accorded to that which leads to an experience of *Rasa*, the middle position can be accorded to that which gives the experience of *Bhāva*, and the lowest level can be said to be that which attracts just like *Rańga* or colour. If these analogies are stretched a little further they will reveal that the special feature of *Rasa* (taste) lies in the fact that it is conducive to both *Tuṣṭi* (delight) and *Puṣṭi* (nourishment) whereas *Bhāva* and *Rańga* (fragrance and colour) can promote only the former *(Tuṣṭi)* and not the latter *(Puṣṭi)*.

The above classification takes into account the fundamentals of the graduated levels of aesthetic experience starting with *Rañjakatā* on the analogy of *Rańga* (colour), going further to *Bhāva* on the analogy of fragrance and culminating in *Rasa* on the analogy of taste. These three levels may be co-related with 'light', 'light-classical' and 'classical' music which can roughly be said to be conducive to *Rańga*, *Bhāva* and *Rasa*. Thus the toning down of 'classical' music (into 'light') can be said to be represented by a tendency towards *Rańga* and the toning up of music from 'light' to 'classical' can be said to be represented by a tendency to go further from *Rańga* to *Bhāva* and from *Bhāva* to *Rasa*.

A question may be raised here as to the propriety of this classification because it is general experience that light classical music is more emotional and effective whereas pure classical music is comparatively less appealing. This is an erroneous notion which has its origin in the lamentable loss of emotional appeal from the so-called music. Really speaking, only that music should be called classical which elevates the singer and the hearer to the highest level of aesthetic

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experience namely *Rasa* and at the same time owes due allegiance to the restrictions of form and structure. The emotional restraint of classical music should be such as to allow the greatest degree of suggestiveness. It need not sacrifice formal rules for enriching its emotional aspect but it must strive to make the best use of these rules in order to provide for the best results being obtained by unfolding the latent emotional background of those formal rules. *Rāga* in our music, is a melodic pattern which has a definite emotional undercurrent known as *Sthāyī-Bhāva*. Without this pattern, the suggestion of *Sthāyī-Bhāva* is not possible. It can reasonably be expected that greater adherence to the regulations of this pattern should promote greater unfolding of the emotional potentialities of the *Rāga*. Our *Rāga* system is conducive to depth and restraint in the emotional aspect of classical music. If this interpretation of classicism is accepted, it may be said that the element of lightness in music comes in where the emotional aspect is not characterized by an adherence to the *Sthāyī-Bhāva* but by more inclination towards arbitrarily moving here and there in *Sañcārī-bhāvas* without there being much emphasis on the central point or undercurrent.

In the context of the above discussion of the enotional aspect of music, another point worthy of serious notice in this classification of musicians is that the *Rasika* is totally unmindful of likes or dislikes of his audience; rather he is himself so deeply immersed in the *Āsvādana* (tasting) of the universalized *Bhāva* that there is no possibility of his looking to the requirements of his audience. The *Bhāvuka* sings with a consciousness of the mental tendencies *(Citta)* of his audience. The *Rañjaka* is all the more conscious in this respect. It is paradoxical to say that the *Rasika* who is unconscious of the audience to the greatest degree, is the most successful in carrying the audience with him. The state of perfect universalization experienced by the artiste cannot but exercise deep influence on the audience. This is the ideal for classical

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music. On the other hand, consciousness of the likes or dislikes of the audience which is a characteristic of the lighter tone of music tends to lower the level of aesthetic attainment and tones down the 'classical' to 'light'. This is just a brief introduction to a very interesting topic in our *Saṅgītaśāstra'* which still requires deeper contemplation.

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RASA THEORY and INDIAN MUSIC*

The implications of the subject *Rasa* and Indian Music according to my understanding, are that on one hand a general outline of the traditional *rasa*-theory is to be attempted and on the other hand, the applicability of the said theory to the context of Indian music has to be examined. "Indian music" in this paper will be restricted to *rāga*-music of the modern times. As the present seminar* is, on the whole, devoted to the discussion of Indian music in the context of modern science and technology, this paper will, naturally, have finally to review the subject in that context.

The word "*rasa*" has three primary associations of meaning :

1. Of being the object of perception by the sense of taste–"*rasanā*".
2. Of being the essence of anything or any being; the earth is known as "*rasā*" as it holds the essence of life for all creatures– vegetable, human or animal.
3. Of being something liquid or dynamic, as opposed to being solid or static.

The Upaniṣads use the word *rasa* for that Ultimate Reality which is the basis of *Ānanda*.

रसो वै सः। रसं ह्येवायं लब्ध्वाऽऽनन्दी भवति।

(Taittirīya : 2.7.1)

* It could not be identified, but the mentioned seminar must have been before 1980. –*Ed.*

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"This (Puruṣa) becomes blissful by the attainment of rasa". This statement is very significant as it suggests that *rasa* is more fundamental even than *Ānanda*, which is one of the three aspects of the Ultimate Reality– *Sat, Cit, Ānanda*. *Rasa* is as though the essence of these three aspects and is in turn the basis of *Ānanda*, the most fundamental of the three.

Having seen the primary meanings and philosophical significance of the word *rasa*, let us now see its usage in aesthetics.

In the Indian tradition, the central point of aesthetics is *rasa* rather than Beauty; *rasa*, being the direct source or essence of *Ānanda*, is the ultimate goal of all artistic creation. Needless to add that it is also the essence of Beauty.

As we all know, the concept of *rasa* in Indian aesthetics originated and developed in the context of dramaturgy. As drama is a perfect combination of auditory and visual (*dṛśya* and *śravya)* representation, it provides the best scope for the analysis of the process of experience and the nature of aesthetic delight. The vividness, lucidity and concreteness of drama which is an integral representation of life, is not to be found in any other art. It was, therefore, but natural that the concept of *rasa* evolved in the context of drama. No separate concept of aesthetics was evolved for the specialised arts concentrating only on particular aspects of either *śravya* or *dṛśya* or both. The *rasa* theory was applied to all of them. But the limitations that go with specialisation as well as the attainment of greater depths or heights made possible by specialisation in one particular medium of art, have to be seriously considered in applying the *rasa* theory to specialised arts. We shall, therefore, have to consider the limitations and intensive potentialities of music, while reviewing the applicability or the *rasa*-theory in its context. Before doing that, it is essential to present a brief outline of the *rasa*-theory.

Bharata, the first extant author on *nāṭya* and *rasa* has pointedly referred to the analogy of the perception of "relish"

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or "taste" in the description of the enjoyment of art.

अत्राह रस इति कः पदार्थः। उच्यते - आस्वाद्यत्वात्। कथमास्वाद्यते रसः। यथा हि नानाव्यञ्जनसंस्कृतमन्नं भुञ्जाना रसानास्वादयन्ति सुमनसः पुरुषा हर्षादींश्चाधिगच्छन्ति तथा नानाभावाभिनयव्यञ्जितान् वागङ्गसत्त्वोपेतान् स्थायिभावान् आस्वादयन्ति सुमनसः प्रेक्षका हर्षादींश्चाधिगच्छन्ति। तस्मान्नाट्यरसा इत्यभिव्याख्याताः।

(Nāṭyaśāstra, G.O.S. 2nd edition, page, 288, 289)

This analogy has two important implications --

1. In enjoyment of art, the subject-object relationship is most intimate just as in the perception of "taste" the contact of subject and object is one of complete identification with or assimilation of the object by the subject.
2. Just as the "taste" of a delicacy is not merely a sum-total of the taste of the ingredients, but is something quite new wherein the ingredients cannot be perceived separately, similarly the content of the enjoyment of art is not a sum-total of the various components of artistic representation, but is quite different. This peculiarity is expressed by the analogy पानकरस-न्याय- i.e. like the *rasa* or taste of a *pānaka* or spiced sweet drink.

The ingredients of *rasa* are- *vibhāva* (cause), *anubhāva* (effect), *sañcārī bhāva* (auxiliary mental states); the proper presentation of these makes the *sthāyī bhāva* enjoyable *(āsvādanīya)*. The cause and effect relationship inherent in different situations of life, when depicted through drama, tends to free the audience from the bondage of *Rāga-Dveṣa* (attraction and repulsion), and enables them to relish the *bhāva* in its universalised साधारणीकृत state without any particularities or limitations of space, time or individual entity (देश, काल, पात्र). Hence artistic enjoyment is *alaukika* i.e. unlike the common experiences of life. It cannot be equated with memory, imagination or direct experience. That experience brings about the cessation of all mental activity (संविद्विश्रान्ति) for the duration of its own existence. It brings about temporary

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liberation of the mind from bondages of "I-ness" and makes possible the experience of basic mental states (स्थायि-भाव) in their universalised form. The mind becomes free from all "particular" or binding or limiting factors of a given situation which accompany it in actual life. Thus there is a perfect blending of *tāṭasthya* (neutrality) and *tādātmya* (identification) i.e. the audience completely identifies with the given situation and is at the same time detached or neutral because the situation does not affect their actual personal life in any way. This is a combination of *bhoktṛtva*– the state of being the subject of an experience :– (भोक्तृत्व) and *sākṣitva*– the state of being merely a detached witness:– (साक्षित्व). That is why even painful situations of life become enjoyable in drama.

The earliest extant treatment of the science of music is to be found in Bharata's *Nāṭyaśāstra* and there the subject has been dealt with in the context of drama. Music is an important constituent of the *pūrvarānga* or prelude in drama and is also a powerful means of highlighting the important points in a drama. As a part of *pūrvaranga,* music calms down the mind, frees it from affectations of personal joys and sorrows (निजसुखदुःखविवशीभाव) and equips it with the necessary attitude for receiving the dramatic representation and identifying itself with the various situations represented therein. This function of music is very aptly described by Abhinavagupta in the following words :

निजसुखदुःखादिविवशीभूतश्च कथं वस्त्वन्तरे संविदं विश्रामयेदिति तत्प्रत्यूहव्यपोहनाय प्रतिपदार्थनिष्ठैः साधारण्य-महिम्ना सकलभोग्यत्वसहिष्णुभिः शब्दादिविषयमयैरातोद्यगानविचित्रमण्डप-पदविदग्धगणिकादिभिरुपरञ्जनं समाश्रितम्। येनाहृदयोऽपि हृदयवैमल्यप्राप्त्या सहृदयीक्रियते। उक्तं हि 'दृश्यं श्रव्यं च'।

(Nāṭyaśāstra, G.O.S. Vol. I-2nd ed. p.281)

As a part of drama proper, music is a very powerful means of heightening or deepening the effect of the critical stages of dramatic representation. Speaking in terms of *rasa*, Bharata in the following passage enjoins the use of different *svara*-s for different *rasa*-s.

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हास्यशृङ्गारयोः कार्यौ स्वरौ मध्यमपञ्चमौ।
षड्जर्षभौ तथा चैव वीररौद्राद्भुतेषु तु॥
गान्धारश्च निषादश्च कर्तव्यौ करुणे रसे।
धैवतश्चैव कर्तव्यो बीभत्से सभयानके॥

(Nāṭyaśāstra, Chowkhamba Ed. 19.38, 39)

It may be observed here that Bharata does not mean the use of isolated *svara*-s here, but implies that respective *svara*-s have to be made the *aṁśa svara*-s. The following passage will corroborate this observation :

यो यदा बलवान् यस्मिन् स्वरो जातिसमाश्रयात्।
तत्प्रयुक्ते रसे गानं कार्यं गेयप्रयोक्तृभिः॥
मध्यमपञ्चमभूयिष्ठं हास्यशृङ्गारयोर्भवेत्।
षड्जप्रायकृतं तद्हि वीररौद्राद्भुतेषु च॥
गान्धारसप्तमप्रायं करुणं गानमिष्यते।
तथा धैवतभूयिष्ठं बीभत्से सभयानके।
सर्वेष्वंशेषु रसा नियमविधानेन सम्प्रयोक्तव्याः॥

(Ibid 29.1215)

It has to be borne in mind here that the musical pieces introduced within the drama have a complete background of the given situation represented through the four kinds of *abhinaya* i.e. the musical representation has not only its visual correlates, but has also the development of the plot in its background.

Bharata has expounded the above *rasa*-theory of music in the context of *jāti*-s and *jāti*-based *dhruvā*-s (vocal compositions) to be rendered in drama; *grāmarāga*-s are not elaborately dealt with by Bharata. The authority of Mataṅga has, therefore, to be considered with reference to *grāmarāga*-s. It is clear beyond doubt from his treatment of *grāmarāga*-s that he has simply elaborated Bharata's treatment of this subject and that *grāmarāga*-s have been treated as part of drama. As Mataṅga's treatment of *deśīrāga*-s is lost to us, it is difficult to form a direct opinion about his exposition under this topic. But from indirect evidence it is clear that *deśīrāga*-s

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were not strictly associated with drama as the *grāmarāga*-s were. The system of *rāga dhyāna*-s seems to have developed in the context of *deśīrāga*-s and the roots of this tradition could be traced back to Mataṅga. The following *maṅgalācaraṇa śloka* found in the beginning of the mutilated section on *deśīrāga*-s in his text suggests that there must have been some tradition of tāntric *dhyāna*-s of *deśīrāga*-s upheld by Mataṅga.

बन्धूकाभां त्रिनेत्राममृतकरकलाशेखरां रक्तवस्त्रां
पीनोत्तुङ्गप्रवृत्तस्तनभरनमितां यौवनारम्भरूढाम्।
सर्वालङ्कारभूषां सरसिजनिलयां बीजसंक्रान्तमूर्त्तिं
देवीं पाशाङ्कुशाभ्यामभयवरकरां विश्वयोनिं नमामि॥

(Bṛhaddeśī, pp. 140, 141)

This surmise is supported by the references to Mataṅga made by Rāṇā Kumbhā (15th cent.) in the course of the latter's treatment of this subject. The *Saṅgītopaniṣat-Sāroddhāra* (14th cent.) and *Saṅgītarāja* (15th cent.) are the two important texts containing a fair record of this tradition. From the 16th century onwards the *dhyāna*-s given in texts bear an imprint of the system of *nāyaka-nāyikā-bheda* with some faint remnants of the *Tantric* tradition scattered here and there. It can, therefore, be safely concluded that the *Tantric* tradition of *rāga-dhyāna* continued for more than ten centuries.

The significance of this tradition can be definitely associated with the spiritual basis of musical culture in India. *Tantra* is the technique of spiritual culture and the musical system based on spiritual cultures or forming part of the same could logically transfer to itself the system of *dhyāna*-s of *Devī*-s and *Deva*-s. Naturally, this tradition could originate and evolve only in *rāga*-s independent of drama. In a period of decadence of this tradition, another stream of visual contemplation appeared viz. the system of *rāga- dhyāna* based on *nāyaka-bheda*. This system could be reasonably justified by the fact that the detachment of music from drama did leave a vacuum as the background of dramatic representation was lacking a visual representation and

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rāga-dhyāna filled up the void by supplying a visual corelate for aesthetic contemplation mainly on the part of the musician and to some extent on the part of the listener. Both modern physics and our traditional metaphysics of sound uphold that the objects of visual and auditory perception are not basically different, but are mutually convertible. It is common experience that hearing and seeing are not only mutually supplementary or complementary, but are also capable of replacing each other to a considerable extent. The tradition of *rāga-dhyāna* was, therefore, nothing far-fetched or fantastic; it was a realistic approach to artistic imagery.

The above observations regarding the tradition of *rāga-dhyāna*-s pertain only to the basic and original idea behind it. We are not concerned here with the degeneration of this concept of visual contemplation of *rāga,* an auditory individuality, into poetic fancy or fantasy.

Coming to modern times, the prevalent conditions may thus be summarised :--

1. *Rāga*-music is completely independent of drama i.e. there is no declared situation of life in the background of music.
2. The tradition of *rāga-dhyāna* is completely lost and if some stray remnants are rarely found here and there, they are most arbitrary and there is no established norm for the guidence of the musician and the listener.
3. The inclusion of visual representation in music through *nṛtya*, as a component of *saṅgīta* is no more valid, as *gīta* and *vādya* are presented quite independently.
4. The verbal element in music, which is the only means for suggesting a situation of life for aesthetic contemplation, is either very brief and hence ineffective, or unrelated to the aesthetic potentiality of the particular *rāga*, or it is totally absent as, for example, in instrumental music. The proper position

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of *nirgīta* or *bahirgīta* is not generally kept in view and the abstract nature of instrumental music is glorified without reference to the lack of the possibility of specific representation due to total absence of verbal element.

5. So far as Bharata's theory of associating the *mūrchanā*-s of particular *svara*-s with particular *rasa*-s is concerned, it may be seriously noted that since *grāma*, the central point of reference in Bharata's musical system, is lost for some centuries now, the exposition of Bharata has lost its significance.

The above analysis of the present situation leads us to the following observations regarding the applicability of the *rasa*-theory to modern *rāga*-music :–

1. In the absence of representation or tangible suggestion of any specific situation of life, the cause and effect *(vibhāva-anubhāva)* relationship in terms of the *rasa* theory can be applied only to tonal structure. On the spiritual plane, the unmanifest sound (*Anāhata Nāda*) pervading the cosmos and the human microcosm is the cause or basis of *svara*-s. Accordingly, *svara* is not the creation of man, but is his discovery. As actual realisation on this plane by the musician or listener is out of question in the present context, we cannot proceed further on this cause and effect relationship. On the common level of experience, it can be safely said that the analysis of cause and effect relationship is impossible within the tonal rendering itself.
2. In the absence of connection with drama, four traditional *rasa*-s viz. *hāsya, raudra, bhayānaka* and *bībhatsa* have to be excluded from the purview of musical representation, because it is impossible to sustain them in music unrelated to drama. They could only appear as transitory phases.

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3. In the absence of any specific situation as aesthetic background, even *śānta, śṛṅgāra, karuṇa, vīra* and *adbhuta rasa*-s have to be reviewed in the present context. Needless to affirm that their description as found in texts, cannot be applied in toto to present day music. *Adbhuta* can be identified with all levels of virtuosity. For the remaining four viz. *śānta, śṛṅgāra, karuṇa,* and *vīra*, the concept of three *guṇa*-s is very apt for their description. *Druti* (melting) and *dīpti* (incitement) of the *citta* are two basic categories in which the variety of the aesthetic effect of any art can be broadly condensed. *Druti* is associated with *mādhurya guṇa* and is brought about by *śānta, śṛṅgāra* and *karuṇa rasa*-s and *dīpti* is associated with *ojas guṇa* and goes well with *vīra rasa*. These two broad categories can logically encompass the aesthetic effect of all *rāga*-s. The third *guṇa* viz. *prasāda* implies the direct, straight or absorbing appeal of a *rāga*, which can be equally compatible with *mādhurya* or *ojas*. In my humble opinion, the vagueness and abstract nature of musical representation can very well be covered logically by these three terms. The fact that the names of *rasa*-s are very loosely used in the context of present day music, lends support to this opinion.

Taking into consideration the conditions brought about by modern science and technology, the following observations may be pertinent :–

1. Preservation and reproduction of sound have become possible and thereby any musical piece can be repeated any number of times. The possibility of repetition gives better scope for analysis, but is not free from serious hazards. It is liable to make listening less attentive and learning more repetitive. Here is also much possibility of a large amount of dross being preserved indiscriminately along with

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what is really worthy of preservation. Proper discrimination in preservation and restricted use in learning is, therefore, highly needed. As for analysis, a strong note of caution may be sounded here against blind following of Western methods.

2. The *dṛśya* (visual) element of music, i.e. the performer's visibility to the audience has been eliminated to a large through radio, gramophone, tape-record etc. This is ideally a loss both for the listener and the performer. The absence of personal communication makes music more abstract for the listener and the performer is handicapped for lack of rapport. He has to perform in a closed studio, where there is no external focus. In television, the loss is the same for the performer but less for the listener.
3. The propogation of sound through microphones and loudspeakers has made possible the presentation of music to huge audiences, where again the chances of personal communication between the audience and the performer are very remote. The artiste is faced not by human individuals but by abstract humanity. The individuals in the front rows are unfortunately not appreciative in general. The loss of tone-quality in reproduction is another important factor.
4. The printing press has given an impetus to the use of musical notation which has both its advantages and disadvantages. The advantages are obvious; the main disadvantages are–undue regard for symbols and deterioration in the concentration involved in learning.

The above observations clearly point out the fact that musical presentation, listening and learning have become depersonalised due to science and techology. The time of being dazzled by the achievements of technology in the preservation and propagation of sound is over and it is high time that objective stock-taking of the situation is attempted and caution

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and discrimination exercised in the use of mechanical devices. This country is perhaps the foremost in the vulgar and indiscriminate use of these devices and it is highly imperative to pause and think.

While concluding, let us revert to the *rasa* concept and in that connection it appears pertinent that the gains and losses of specialisation are taken into account. With the development of music independently of drama, the potentialities of sound have found full scope, but there are certain limitations attached to this situation. Once we accept the limitations, we need not expect the whole paraphernalia of *rasa* theory that developed in the context of drama, to be directly presentable in our music. If the aesthetic effect of our music is vague in the context of traditional *rasa* terminology, if it is nebulous, if it evades or defies analysis, there is nothing to fight shy of. Herein lies the beauty or speciality of musical "expression". Why should we expect that kind of "expression" from music which could be verbalised? Let us have the courage and conviction to call a spade a spade.

Rasa in its essential form of aesthetic delight is undoubtedly present in music, but its direct analysis in terms of traditional exposition is neither fully possible nor is it warranted. As in other arts, so in music, we have to give due recognition also to lower aesthetic levels. It is not proper to expect the *rasa* level in all kinds of musical rendering. The levels of *"Rañga"* and *"Bhāva"* have been recognised by our old texts, in addition to *rasa* (cf. *Saṅgīta Ratnākara*, Chap. III – description of musicians of different levels viz. *Rañjaka*, *Bhāvuka* and *Rasika*). And let us not forget that music is also capable of making an *"Ahṛdaya"* a *"Sahṛdya"* by purifying his heart. This cathartic value of music should not be lost sight of in an attempt to glorify it with the crown of *rasa*.

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SECTION II

Some Technical Terms

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THE ANCIENT GRĀMA SYSTEM and ITS DISTORTION IN THE MEDIEVAL TIMES*

At the very outset I beg your permission for expressing my deep gratitude to the Music Academy for having afforded me the golden opportunity of addressing such a distinguished gathering of musicologists and musicians as we have here today.

The subject of my paper might appear to be dry and dreary on the one hand, and on the other hand, it might give the impression that I am going to talk about certain obsolete things and thereby give vent to a reactionary tendency of tracing back the steps over ground which we have advanced in developing our musical system. But I may humbly assure you that there is no such thing in my paper and I am sure, will bear testimony to this fact when you have kindly listened to me. This much for the first half of the title of my paper, viz., 'The Ancient Grāma System'. The second half of the title, *viz.* 'Its Distortion in the Medieval Times' might give the impression that I am going to speak of certain revolutionary things. May I tell you with the permission of Dr. Raghavan that he remarked the other day that I had chosen a revolutionary subject. Yes, I confess that the thesis of my paper is revolutionary in the respect that it embodies an attempt at re-establishing certain truths that fell into oblivion since the medieval times and in the course of this attempt I shall, with all humility, have to hit at the root of certain wrong notions that we have come to adopt

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during the course of time. In that respect I crave the indulgence of the learned gathering in the cause of the re-installation of truth.

In every branch of learning there are certain fundamental elements which have a permanent standing, which are universally true for all times and places just like arithmetical principles, and there are other elements which change in course of time in the natural process of development. In the light of this general truth it can be said that musical forms can change, rather they do change. Styles change due to various reasons, and through the impact of various influences, names and terminologies change; but there are certain fundamental principles which admit of no change. The law of consonance or *Saṁvāda* is one of those permanent principles. The usage of the term Saṁvādī may change as it has been changed by certain authors who have used it in Rāga-Lakṣaṇas to denote the second predominant note of a Rāga, but the interval representing Saṁvāda or consonance can never change. The interval of *'Sa-Pa'* (Fifth) and *'Sa-Ma'* (Fourth) can never change, no matter what name we give to it, and no matter whether we depict it through 13 or 9 śruti intervals or through arithmetical fractions such as 3/2 and 4/3. Similarly, the interval of 'Sa' and Antara Gāndhāra or the interval of perfect third is unchangeable. It is clearly audible from the string of Mandra Ṣaḍja in our stringed instruments like the Tambura and the Vīṇā or Sitar. These Saṁvādī (consonant) intervals which are embodied in the upper partials or harmonics cannot be changed in any time or place.

After this general introduction I come to the Grāma system which is based on the two main Saṁvādas, viz. Ṣaḍja-Pañcama-Saṁvāda and Ṣaḍja-Madhyama-Saṁvāda. This Grāma system embodies the kernel of the science of musical scales as developed by our seers. While discussing this topic, it should always be borne in mind that Grāma is a scientific or śāstraic concept and in all branches of learning, the science or theory is

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constructed on the basis of the art or practice for the sake of standardisation, regulation and classification, just as grammar is evolved out of the usage of a spoken or written language. Grāma is, therefore, the grammar of our musical scales and this particular grammar embodies certain fundamental principles which hold good for all times and places.

Bharata, the earliest extant authority on our music, speaks of two grāmas, *viz.* Ṣaḍja-grāma and Madhyama-grāma. He is silent about the third grāma, viz., Gāndhāra-grāma, which is referred to in Nāradīya Śikṣā, Mataṅga's Bṛhaddeśī and practically all subsequent works. It deserves mention here that all the works which enumerate the Gāndhāra-grāma as the third Grāma, speak of it as prevalent only in 'Svarga' (celestial region) and proclaim that it is not used by human beings, स तु मर्त्यैर्न गीयते. It is quite out of place here to try to go into the obscure points of this third Grāma. It will suffice here to say that today a study of the Grāma system has to be confined to two Grāmas which have been propounded by Bharata.

Ṣaḍjagrāma is based on Ṣaḍja-Pañcama-Saṁvāda, all the notes in this Grāma having the mutual Saṁvādī interval of Ṣaḍja-Pañcama-Bhāva or 13 Śruti interval or 'Sa-Pa', 'Ri-Dha' 'Ga-Ni', 'Ma-Sa' but the characteristic feature of Madhyama-grāma is Ṛṣabha-Pañcama-Saṁvāda; in the words of Bharata :

षड्जग्रामे तु संवादः षड्जस्य पञ्चमस्य च।
संवादो मध्यमग्रामे पञ्चमस्यर्षभस्य च॥

(N. Ś. 28/21)

Thus Ṣaḍjagrāma has its characteristic feature in Ṣaḍja Pañcama-Saṁvāda and Madhyama-grāma in Ṛṣabha-Pañcama-Saṁvāda. This simple statement of Bharata initiates us into a vast realm of revelation and that is this. Ṣaḍjagrāma has Ṣaḍja-Pañcama-Saṁvāda, but it has no Ṛṣabha-Pañcama-Saṁvāda because Ṛṣabha being 'Triśrutic' in Ṣaḍja-grāma it has a ten-śruti interval with Pañcama and thus no Saṁvāda is possible between Ṛṣabha and Pañcama. In Madhyamagrāma, however,

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the Ṣaḍja-Pañcama-Saṁvāda is violated by establishing Ṛṣabha-Pañcama-Saṁvāda. In other words, the Pañcama of Madhyama-grāma is at twelve Śruti-interval from Ṣaḍja which is not a Saṁvādī interval and thus it has a Saṁvādī interval of nine śrutis from Ṛṣabha. Now I invite the special attention of the learned audience to the importance of this Saṁvāda-bheda in the two grāmas. In Ṣaḍjagrāma we arrive at the perfect fifth and in Madhyamagrāma we reduce this perfect fifth so as to make it the perfect fourth of Triśruti-Ṛṣabha. Now what is the significance of this slight variation? An answer to this pertinent question is available in Bharata's own words. He says : –

मध्यमग्रामे तु श्रुत्यपकृष्टः पञ्चमः कार्यः। पञ्चमस्य श्रुत्युत्कर्षाभ्यां यदन्तरं मार्दवादायतत्वाद्वा तावत् प्रमाणश्रुतिः।

N. Ś. 28.

That is to say, the difference between the Pañcama of Ṣaḍja grāma and that of Madhyamagrāma comprises the Pramāṇa-Śruti or the standard Śruti. In mathematical calculation, this difference comes to 81/80 which is the same as the 'Comma Didymus' of the Greeks. The beauty of Bharata's exposition lies in the fact that he has evolved such a simple and easy method of arriving at this subtle interval of Pramāṇaśruti through the system of two Grāmas which are based on the simple consonance or Saṁvada of Ṣaḍja-Pañcama or Ṛṣabha-Pañcama (in Ṣaḍja-Madhyama-Bhāva). The accuracy of this method is beyond question because it is corroborated by mathematical calculation and its simplicity is unrivalled because it is based on the simplest consonant (Saṁvādī) intervals.

The Pramāṇa-Śruti is the key-note of Bharata's scientific, accurate and at the same time simple method of arriving at and demonstrating the 22 Śruti intervals. He has expounded the Catuḥsāraṇā on the basis of these two Grāmas and the first step in the Catuḥsāraṇā is the fixation of the verification of the Pramāṇa-Śruti or the standard measure of Śruti. When in the initial stage of Catuḥsāraṇā, no measure of Śruti is available to

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us, and when no hypothesis can reasonably be taken for granted, Bharata's method of arriving at the Pramāṇa-Śruti clearly opens the way for arriving at the 22 Śruti intervals. The mathematical precision and unequalled lucidity of Bharata's Catuḥsāraṇā-vidhi owe their existence to the system of two Grāmas, *viz.* Ṣaḍjagrāma and Madhyamagrāma. This fact is sufficient to show the permanent value of the Grāma system, because we cannot just afford to label this system as obsolete and out of date unless and until we have evolved a method of arriving at and demonstrating the 22 Śruti intervals which can surpass the Catuḥsāraṇā-vidhi of Bharata based on the two Grāmas. It is a glowing jewel of our 'Śāstrīya' heritage in music which we cannot afford to lose. A full exposition of Catuḥsāraṇā would require a separate and independent paper. Hence I cannot but close this topic here itself.

Thus we have seen one major utility of the Grāma system, viz., its application in fixing up and verifying the 22 Śruti intervals. Now I wish to draw the kind attention of the distinguished audience towards the other aspect of the Grāma system, viz., the classification of all musical scales prevalent in our Indian Music through Mūrcchanās of the two Grāmas. In this context, the position of Madhyamagrāma has to be understood in a different manner. When Grāma forms the basis of Catuhsāraṇā, that is to say, when it is used for the standardisation of the Śruti intervals, relative Apakarṣa or reduction of the Pañcama of Ṣaḍjagrāma is ordained, as explained above; but when we are concerned with the Mūrcchanās of the two Grāmas, no Apakarṣa has to be made for arriving at the Madhyamagrāma, because Apakarṣa or reduction cannot be accepted in actual practice of singing or playing. Hence Bharata says in the context of Mūrcchanā that Madhyamagrāma is derived out of Ṣaḍjagrāma by Saṁjñābheda, i.e. by changing the name of notes. He says that if the Ṣaḍja of Ṣaḍja-grāma is called Madhyama and if the Gāndhāra of Ṣaḍjagrāma is augmented by two Śrutis and

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is given the place of Dhaivata we can have Madhyamagrāma by Saṁjñābheda.

Just as Madhyamagrāma is obtained in a particular Mūrcchanā of Ṣaḍjagrāma, similarly Ṣaḍjagrāma can be obtained in that Mūrcchanā of Madhyamagrāma where Dhaivata is lowered by two Śrutis and is given the place of Gāndhāra. Thus Grama and Mūrcchanā are interchangeable terms in the sense that one Grāma is nothing else but a particular Mūrcchanā of the other. This important point is elucidated in the following passage of Bharata :--

द्विविधैकमूर्च्छनासिद्धिः, द्विश्रुतिप्रकर्षाद्धैवतीकृते गान्धारे मूर्च्छनाग्रामयोरन्यतरत्वं षड्जग्रामे। तद्वशान्मध्यमादयो निषादादिमत्त्वं (निषादादित्वं) प्रतिपद्यन्ते। मध्यमग्रामेऽपि धैवतमार्दवात् (धैवतामार्दवात्) निषादोत्कर्षात् (च) द्वैविध्यं भवति। तुल्यश्रुत्यन्तरत्वाच्च संज्ञान्यत्वम्। चतुःश्रुतिकमन्तरं पञ्चमधैवतयोः। तद्वद्गान्धारोत्कर्षाच्चतुःश्रुतिकमेव भवति। शेषाश्चापि मध्यमपञ्चमधैवतनिषादषड्जर्षभा मध्यमादिमत्त्वं (षड्जादित्वं) प्राप्नुवन्ति।

(N. S. 28)[1]

Bharata's above doctrine of the close relationship of two Grāmas is corroborated by the following passages from Dattilam and Saṅgītarāja of Kumbhā Rāṇā :

गान्धारं धैवतीकुर्याद (व? द्वि) श्रुत्युत्कर्षणाद् यदि।
तद्वशान्मध्यमादींश्च निषादादीन् यथास्थितान्॥
ततोऽभूद् यावतिथ्येषा षड्जग्रामस्य मूर्च्छना।
जायते तावतिथ्यैव मध्यमग्राममूर्च्छना॥
श्रुतिद्वयापकर्षेण गान्धारीकृत्य धैवतम्।
पूर्ववन्मध्यमाद्याश्च भावयेत् षड्जमूर्च्छनाः॥

(दत्तिलम् २६-२८)

षड्जग्रामभवा एवं मूर्च्छना मध्यमाश्रिताः।
चित्रं मध्यमगा एव ताः स्युः षड्जगता यथा॥

1. The text of this passage has been reconstructed on the basis of the two editions of *Nāṭyaśāstra* published from Kashi and Bombay; cf. Sangītāñjali, Part V by Pt. Omkarnath Thakur, P. 56.

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षड्जे श्रुतिद्वयोत्कर्षाद्गान्धारो धैवतीभवेत्।
द्विश्रुत्यपचयाद् ग्रामे मध्यमेऽधोगतां व्रजेत्॥
तद्वशान्मादिकाः षड्जे भजन्ते न्यादितां स्वराः।
नान्याद्याः स्युर्मादिकाः मध्ये श्रुतिसाम्यात्स्वतः स्वराः॥
एवं यावतिथी षड्जग्रामे या मूर्च्छना भवेत्।
तावतिथ्येन सा मध्ये चित्रमत्राभवत् स्वयम्।
वैणिकानामयं पन्थाः सुगमः श्रुतिशालिनाम्॥

Saṅgītārāja, Gīta Ratna Kośa, Svara Ullāsa, Sthānādi-Parīkṣaṇa, 370-374.

It is to be noted that in the context of Mūrcchanā, Bharata does not speak of any Apakarṣa-Kriyā. The 14 Mūrcchanās thus arrived at from the two Grāma and their 56 varieties as Pūrṇā, Ṣāḍavā, Aūḍavā and Sādhāraṇīkṛtā cover practically all possible scales of our Indian music, whether it is Hindustāni or Karṇātic. This statement also needs elaboration which is impossible within the limits of this paper but it can be established beyond doubt that the Mūrcchanās cover practically all varieties of our musical scales.

Having indicated briefly the double utility and soundness of the Grāma system, I now come to the second half of my subject, *viz.*, its distortion in the medieval times. The concept of Grāma, somehow or other fell, into oblivion since the time of Saṅgīta Ratnākara and in the later works of the medieval times, both of the South and the North, the concept underwent perversion and distortion. Without meaning any offence to those great authors and with due deference, I have to make this statement because it embodies the truth. The following three observations on the treatment of this topic in Saṅgīta Ratnākara will support the above statement :–

(i) The Catuḥsāraṇā-Prakaraṇa of Saṅgīta Ratnākara is most obscure, impractical and inaccurate, because Grāma has been totally abandoned in the treatment of Catuḥsāraṇā. The tuning of twenty-two strings into twenty-two Śrutis has been ordained in the Saṅgīta Ratnākara but no precise method of

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standardising these Śruti intervals has been indicated. This is not a sweeping statement, but it is fully supported by obscure expressions like "manāg ucca, nirantaratā," etc., which are used in connection with the tuning of the strings. Thus the main purpose of Grāma, *viz.*, the fixation of Śruti intervals has been forfeited in this work.

(ii) The concept of Saṁjñābheda for arriving at the Madhyamagrāma from the Ṣaḍjagrāma and vice versa has been abandoned. This has led to the falling of the Grāma system into oblivion and obscurity.

(iii) Thirdly, Ṣaḍjagrāma has been taken to represent the Śuddha-Svaras or notes and the location of Ṣaḍjagrāma on the Vīṇā has not been clarified.

The three features of the treatment of Svara, Śruti and Grāma in the Saṅgīta Ratnākara had far-reaching consequences, which may be briefly indicated as follows :–

(1) The precision and lucidity of the Catuḥsāraṇā-Vidhi as propounded by Bharata was lost for posterity and all sorts of confusion arose regarding Śruti-intervals and note-intervals in terms of Śrutis. Many of these confusions have been inherited by us and are still lingering on in our conception of Svara, Śruti and Grāma.

(2) The exact location of Ṣaḍjagrāma on the Vīṇā could not be accomplished by any writer, although all of them professed that Bharata's Ṣaḍjagrāma represented their Śuddha notes.

(3) As the real significance of the Apakṛṣṭa-Pañcama of Madhyamagrāma was lost, practically all authors began to proclaim that their contemporary music was restricted to the Ṣaḍjagrāma only and that Madhyamagrāma had become obsolete. Really speaking, the concept of Grāma is an undivided whole with the Grāmas, Ṣaḍja and Madhyama, as two inseparable elements. We can describe the two Grāmas as being *Vāgarthāviva sampṛktau*. Neither of them can be

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detached from the other, but the distortion of this basic concept led to the notion that Madhyamagrāma had been lost. This notion came to be in vogue only due to the fact that music authors lost sight of the real purpose of the Grāma system and found it impossible to locate the two Grāmas on the Vīṇā.

The lamentable consequences of the notion that Ṣaḍjagrāma was representative of the Śuddha notes need little elaboration here. Really speaking, neither of the two Grāmas was originally intended to represent the Śuddha notes. As I said in the beginning, Grāma was the perpetual grammar of our musical scales, but it had nothing to do with the concept of Śuddha and Vikṛta Svaras or notes. The concept of Śuddha or Vikṛta notes implies that a certain set of notes is taken to be the standard or Śuddha for practical purposes and the other note varieties that are higher and lower than the particular Śuddha notes are described as Vikṛta. This is the practical aspect of that concept and in its theoretical aspect it implies that Śuddha notes should be natural, easy-flowing and Saṁvādamaya or endowed with consonance. The conception that Ṣaḍjagrāma was the traditional Śuddha-Svarāvali was neither true to the original concept of Grāma as explained above nor was it in conformity with the real implication of the term 'Śuddha' scale as it should be. Moreover, the attempts at locating the Ṣaḍjagrāma taken to be the Śuddha scale on the Vīṇā led to two different kinds of pitfalls that can be noticed in the post-Ratnākara works on music, both of the North and the South. They are as follows :

(1) In the North, authors like Ahobala and Śrīnivāsa and others who followed them failed to locate the Triśruti-Ṛṣabha and Dhaivata on the Vīṇā. They took the Catuḥśruti-Ṛṣabha and Dhaivata to be Triśruti and professed all along, contrary to the actual position of their contemporary music, that Ṣaḍjagrama was their Śuddha scale. When serious attempts at reconciliation of theory and actual practice revealed and established in the latter half of the 18th century in the

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Saṅgītasāra compiled by Mahārāja Pratāpasiṁha Deva of Jaipur and in the first half of the 19th century in Nagmāte Āsafī by Mohammed Raza of Patna, that Bilāvala, and not the so-called Ṣaḍjagrāma, was the śuddha scale, another wrong notion gradually crept in and that was that the traditional Ṣaḍjagrāma was replaced by the Bilāvala scale through some foreign influence on the music of the North, East and West of India. That this notion is most unsound and misleading, I shall establish just a little later.

(2) In the South, on the other hand, Mukhārī or Kanakāṅgī Mela was proclaimed to be representative of Ṣaḍjagrāma and was said to be the Śuddha scale. In this connection I might just quote a few lines from what Prof. P. Sambamurthi has to say on this point (*vide p. 145, Praṇava Bhāratī* By Pt. Omkarnath Thakur) :

"The Śuddha-Svara-saptaka of Karṇātic music is theoretically the Kanakāṅgī rāga which is the first mela in the scheme of 72 Melakartās; but the concept of Kanakāṅgī as the Śuddhamela is not more than four-hundred years old. When the scheme of 72 Melakartās was evolved, the lowest variety of each of the notes, Ṛṣabha, Gāndhara, Dhaivata and Niṣāda, were taken as the Śuddha-Svaras. This sounds logical; but before the emergence of Kanakāṅgī as the Śuddha Mela, the Kāfī Thāt or Kharaharapriyā of the Southern system was the Śuddhamela. Still earlier in ancient Tamil music, the Khamāj, That or the Harikāmbhoji Mela was considered the Śuddha Mela. This Harikāmbhoji-Mela is only the Madhyama Mūrcchanā of Ṣaḍjagrāma or Kāfī Thāt... Kanakāṅgi is not a very melodious Rāga. It suffers from 'Vivādī Doṣa'. All subsequent musicologists have acquiesced in this concept because logically we have got to subscribe to some proposition which will appeal to our sense of reason."

The Vivādī Doṣa of this Mukhārī or Kanakāṅgī is quite clear and it cannot be overlooked. Hence it goes without saying that Mukhārī or Kanakāṅgī does not really represent the Ṣaḍjagrāma although Rāmāmātya has said :

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षड्जग्रामस्वराः सप्त मुखारीमात्रभासकाः।

Rāmāmātya's location of the Ṣaḍjagrāma or Śuddha notes on the Vīṇā presents the Śuddha scales as Sa-ri-ri-ma-pa-dha-dha-sa, wherein Dviśruti and Triśruti intervals have been taken as Triśruti and Pañcaśruti respectively. (See illustration No. 1 at the end). This scale is neither a representative of Ṣaḍjagrāma nor is it really fit to be called Śuddha, because it is not natural, easyflowing and saṁvādamaya or characterised by consonance.

Having briefly demonstrated the havoc created by the oblivion of the Grāma system in the North and the South, I want to demonstrate briefly how both the Grāmas can be correctly located on the Vīṇā in accordance with the words of Bharata. (*Cf.* illustration No. 2 at the end.)

As regards the location of Ṣaḍjagrāma on the Vīṇā, one phrase and another sentence of Bharata's Nāṭyaśāstra are most significant, *viz.*, Pañcamena Śuddhaṣāḍji (*N.S.* 28th chapter in the context of the enumeration of Mūrcchanās) and सर्वस्वराणां प्रवरो ह्यविनाशी तु मध्यमः, (*N.S.* 28/69). These two extracts when read together elucidate that Pañcama which is obtained on the second fret by tuning the main string to Madhyama, is the starting point of Ṣaḍjagrāma. Perfect Ṣaḍjagrāma is obtained from this place.

The ageold tradition of tuning the main string of the Vīṇā to Madhyama has been handed down to us. Rāmāmātya has also followed this tradition while describing the order of tuning the strings of the Śuddha-mela-vīṇā. Ṣaḍja is obtained on the 7th fret when Madhyama is located on the main string. This Ṣaḍja is the Madhyama of Ṣaḍjagrāma which has been described as 'Avināśī' by Bharata. When this Madhyama of Ṣaḍjagrāma is taken as the starting point, in other words when the Mūrcchana of Ṣaḍjagrāma is constructed, the Harikāmbhojī scale is obtained. This scale is different from Bilāvala or Ṣaṅkarābharaṇa only in respect of Niṣāda. The requisite Niṣāda of Bilāvala can be obtained by taking the Antara-Gāndhāra of Ṣaḍjagrāma. Madhyamagrāma can be located on the Vīṇā by

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taking the Ṣaḍja of Ṣaḍjagrāma as Madhyama. The Bilāvala or Śaṅkarābharaṇa scale can be obtained in the Niṣāda Mūrcchanā of Madhyamagrāma (cf. illustration No. 3 at the end).

Thus it is established beyond doubt that Śaṅkarābharaṇa or Bilāvaḷa has an unbroken and close connection with both the Grāmas and that we need not hold any foreign influence to be the cause of the prevalence of this natural scale (Śaṅkarābharaṇa). The Grāma system is still alive with us; whether we recognise this fact or not, is a different question.

I have already showed briefly the sound basis of the Grāma system as propounded by Bharata in his Catuḥsāraṇā Prakaraṇa and Mūrcchanā in two different contexts. His Grāma system fulfils a double purpose, *viz.*, the standardisation of the Śruti intervals on the one hand and the classification of various scales on the other. After this elucidation it can be safely said that a proper understanding of the Grāma system does not imply any reactionary tendency; it will rather make us worthy of our rich heritage which is unrivalled among the musical systems of the world. This understanding can set at rest all doubts and speculations regarding our tradition of scales and can also resolve the difference of the Śuddha scale of the North and the South. Both systems of our music undoubtedly owe allegiance to Bharata; there is no doubt about it and if the Grāma system of Bharata provides a common meeting place to both of them it should be a most welcome event. I appeal to the Music Academy, Madras, to encourage elaborate discussions and deliberations on this topic of cardinal importance and take the credit of rendering a great service of national importance by resolving our difference of scales through a proper understanding of Bharata on the lines indicated above. 'Well-begun is half done', so runs a proverb. I shall deem it a rare, valuable privilege if my humble submission proves to be a good and auspicious beginning. On the model of the motto, 'Back to Home and Back to God' let us join hands and say 'Back to Bharata and Back to Grāma'.

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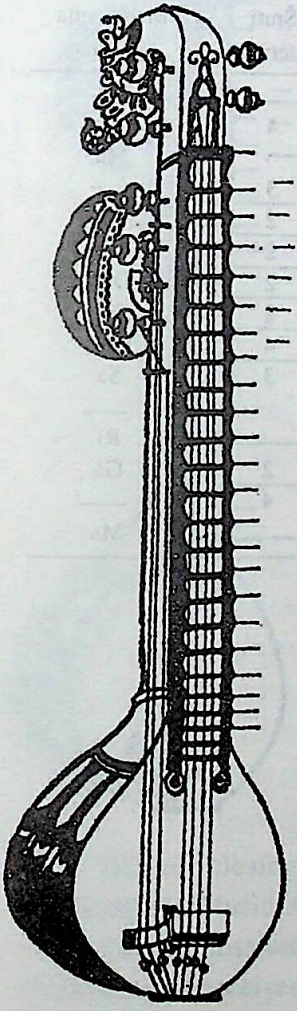

Illustration No. 1

Rāmāmātya's location of
Ṣaḍjagrāma (Śuddha Svaras) on the Vīṇā

The first string from the right	The second string from the right	Actual Śruti Intervals	Imposed Śruti Intervals
Mandra Ma.	Mandra Sa.		
Śuddha Pa.	Śuddha Ri.	2	3
Śuddha Dha.	Śuddha Ga.	2	2
Śuddha Ni.		2	3
		1	2

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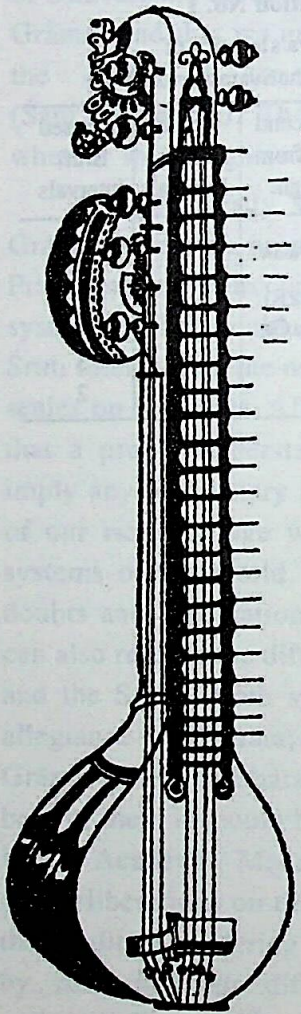

Illustration No. 2

Ṣaḍjagrāma and Madhyamagrāma

Ṣaḍjagrāma	Śruti Intervals	Madhyama grāma
— Ni.	—	Ga
	4	—
Sa.	—	Ma
—	3	—
Ri.	2	Pa
Ga.	2	—
Ant. Ga.	2	Dha
— Ma.	2	Ni
—	4	—
— Pa.	3	Sa
—		—
— Dha.	—	Ri
— Ni.	2	Ga
	4	—
— Sa.	—	Ma

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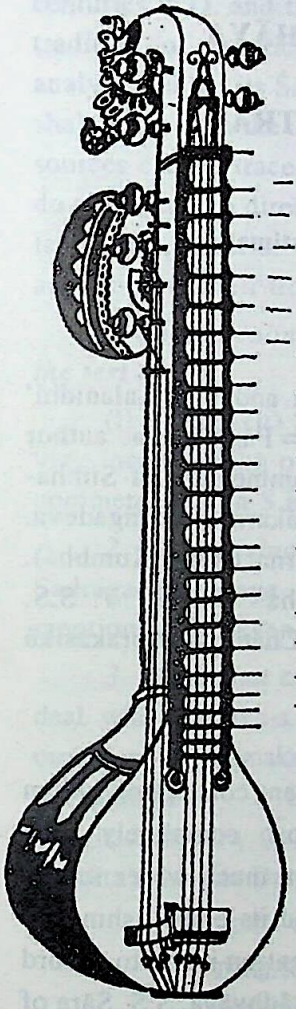

Illustration No. 3

Śaṅkarābharaṇa or Bilāvala
Scale in relation to the two Grāmas

Ṣaḍja grāma	Madhyama grāma	Śaṅkarā bharaṇa	Śruti Intervals
Ma	Ni	Sa	
			4
Pa	Sa	Ri	
			3
Dha	Ri	Ga	2
Ni	Ga	Ma	
			4
Sa	Ma	Pa	
			3
Ri	Pa	Dha	
Ga			4
Ant. Ga.	Dha	Ni	2
Ma	Ni	Sa	

Before closing, I take the opportunity of heartily thanking the Music Academy and the learned audience. I also beg your permission to recall with reverential gratitude the illumination received by me from my revered Gurudeva, Pt. Omkarnath Thakur, who has carried on intensive research in this and many other subjects of Indian Music.

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THE CONCEPT OF STHĀYA
in
INDIAN SAṄGĪTAŚĀSTRA*

PART I

A Critical and Historical Estimate

[*Abbreviations :* 1. K. = Kallinātha and his 'Kalānidhi' commentary on Saṅgītaratnākara. 2. P. = Pārśvadeva, author of Saṅgītasamayasāra. S = Sudhākara, commentary of Siṁhabhūpāla on S. R. 4. S.R. = Saṅgīta Ratnākara of Śārṅgadeva. 5. S. Rāja = Saṅgīta Rāja of Kumbhakarṇa (Rāṇā Kumbhā). 6. S.S. = Saṅgīta Sudhā of Raghunātha Bhūpa. 7. S.S. Sāra = Saṅgītasamayasāra. 8. Chatu. = Chaturdaṇḍiprakāśikā of Vyaṅkaṭamakhī.]

1. Historical Note

'Sthāya' or 'Ṭhāya' is a very important concept of Indian Saṅgītaśāstra, which has fallen almost completely into oblivion. It is akin to Gamaka, but has a much wider scope, embracing all aspects of musical tone and its embellishments. Among extant texts, S.R. is the first to mention it and to accord it a comprehensive treatment in Prakīrṇakādhyāya. S.S. Sāra of P. which is almost a contemporary work also deals with this topic and the numerous Deśī names of Sthāya-s (many times mentioned as Ṭhāya-s) in Mahārāṣṭrī Prākṛta (e.g., Śārīrāché, Gāṇāché, Chittāché Ṭhāya) that find a place in this text point to the fact that 'Sthāya' must have been popularly known

1. Reproduced from The Journal of The Music Academy, Madras, Vol XXXII- I-IV

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among musicians and musicologists in the 12th and 13th centuries A.D. and that there must have been a rich and long tradition of practical subtleties and the finest theoretical analysis behind its Śāstraic treatment in S.R. and S.S. Sāra. We shall also see in the course of this paper that the origin of these sources can be traced in Bharata's and Mataṅga's texts which do not contain a direct reference to it. Contemporary (earlier or later) and posterior texts of S.R. may be grouped as follows according to their treatment or omission of this topic.

1. Those dealing with it in full detail, almost reproducing the text of S.R.

(i) S. Rāja (ii) S.S. Sāra (iii) S.S. It has a special feature, viz., incorporation of important points found in the K. and S. commentaries on S.R. (iv) Saṅgītasārāmṛita of Tuḷajādhipa.

2. Those giving a partial treatment : Puṇḍarīka Viṭṭhala's Sadrāgacandrōdaya is the only text in this category; it mentions only seven Sthāya-s.

3. Those that are silent about Sthāya, but many of which deal with Gamaka-s fully or partially (❀—sign stands for the omission of Gamaka-s) (i) Nānyadeva's Bharata Bhāṣya (ii) Rāmāmātya's Svaramelakalānidhi (iii) Śubhaṅkara's Saṅgitadāmodara (iv) Śrīkaṇṭha's Rasakaumudī (v) Dāmodara Paṇḍita's Saṅgīta Darpaṇa.

स्थाया अपि भवन्त्यत्र रागस्यावयवात्मना ॥
प्रसिद्धास्तद्विदां ते तु नोक्ता विस्तरभीतितः ।
रागाभिव्यक्तिशक्तित्वमनभ्यासेऽपि यद्ध्वनेः ॥

(Śloka-s 316, 17, Tanjore Edition.)

(vi) Ahōbala's Saṅgīta Pārijāta (vii) Śrīnivāsa's Rāgatatvavibōdha.

4. Those that partially deal with 'Sthāya' under a different name–Somanātha's Rāgavibodha is the only text falling in this category; it mentions twenty Vādanabheda-s in the fifth Viveka and the author's commentary on the

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introductory verse (v. 14) says that there are infinite varieties of tonal embellishments in Vādana (of Vīṇā) called Gamaka and Sthāya, but only twenty of them will be dealt with by him, which are most popular in Desī Saṅgīta.

5. Those that give a different meaning to 'Ṭhāya' : Vyaṅkaṭamakhī's Chatur. is the only text of this type. It devotes the seventh Prakaraṇa (of seven verses, *vide* Madras Music Academy edition) to 'Ṭhāya' and defines it as the shifting of 'Sthāyi-Svara' in a Rāga, i.e. temporarily allocating the position of 'Sthāyi-svara' to a note or notes other than the original 'Sthāyin'. Thus it is a special variety of Ālāpa, but is recognised as being distinct from Ālāpa. Rāmāmātya (Rāga Prakarana, śloka 16) also casually mentions 'Ṭhāya' along with Ālāpa and Prabandha. Prof. P. Sambamoorthy (in Kīrtanasāgaram Pt. II)[1] defines 'Ṭhāya' as a composed piece (not set to Tāla) delineating the special features of a Rāga and making use of meaningless syllables like 'Nom Tom Ri', etc. This description applies to the 'Tānam' of Karnāṭak Music today; but the only difference is that Tānam is improvised and not composed. Prof. Sambamoorthy says that Ṭhāya is completely out of vogue now. He has cited an illustration in Rāga Nādanāmakriyā from a MS. deposited in the Saraswati Mahal Library, Tanjore (cf. Vyaṅkaṭamakhī's statement that his Parama Guru Tānappāchārya had composed Ṭhāya-s in all Rāga-s). He also says that these compositions are very useful for students of both vocal and instrumental music.

Vyaṅkaṭamakhī seems to have used the word 'Ṭhāya' in a more restricted sense, circumscribing it to variations in Sthāyi-svara. (cf. P.'s reference to 'Ṭhāya' under 'Anyarāgakāku' in Pt. II[2] of this paper). To sum up :

(i) The concept of 'Sthāya' distinctly appears in S.R. for the

1. For Tamil references the author is indebted to Sri Srirangam Kannan, Lecturer in Vocal Music (Karnatic), Banaras Hindu Univarsity.
2. "A Glossary of Sthāya-s", is being given after this article. –Ed.

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first time and that too in a full-fledged form.

(ii) The 'Deśī' names of 'Sthāya-s' mentioned in S.S. Sāra are dropped by all subsequent authors.

(iii) Among later (post-15th cent. A.D.) authors, only those belonging to the South (not, of course, all Southern authors) dealt with the concept and some of them used the term 'Ṭhāya' in a different and restricted sense, which has been mentioned by P. under Anyarāgakāku (see Part II). It is notable that authors following S.R. in the treatment of Sthāya were contemporaries of those giving a different treatment. It is, therefore, probable that this term was in vogue for a long period in a wide and restricted sense. The origin of its wider sense can be traced in older texts (preceding S.R.).

(iv) This terminology has now completely gone out of vogue both in the North and in the South.

2. Definition and Scope of Sthāya

S.R. has given a cryptic definition of 'Sthāya' as 'रागस्यावयवः स्थायः' (iii. 97) *i.e.*, a component, constituent or ingredient of 'Rāga' which has two meanings, *viz.*, 'Rañjakatā' (the state of being pleasing or charming) in general and a 'Svarasanniveśa' (melodic pattern) in particular. This means that 'Sthāya' comprises an analysis of the elements of 'Rañjakatā' in music and the delineation of 'Rāga'. A cursory glance at the appended glossary of Sthāya-s (Part II) will corroborate this explanation. P. throws more light on this point (S. S. Sāra 2, 32-37).

यो यथा चालिनः स्थायास्ताँस्तथैव निवेशयेत्।
विचित्रस्य तु गीतस्य यथौचित्योपवेशनम्॥
स्थाया विधेया न तु सैकरूपा बहुप्रकारैर्विकृता विभाति।
विचित्ररूपोऽपि मयूरकण्ठो जगज्जनप्रीतिकरो यथा सः॥ ३३॥
स्थायनामानि कथ्यन्ते .... (91 names are given)
एवमुक्तस्थायशब्देन किमभिधीयते?
गत्या गमकयोगेन रागेणान्येन केन वा।

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स्वरैर्वृत्तिः स्वरवृत्तिष्ठाय इत्यभिधीयते ॥ ३४ ॥
स्थायानां करणान्याहुश्चत्वारि स्थानतानके।
गमको मानमेतेषां लक्षणान्यभिदध्महे ॥ ३५ ॥
तत्र स्थाय्यादिवर्णानामाश्रयः स्वरमण्डलः।
स्थानमित्युच्यते तस्मिन्नुदाहरणमुच्यते ॥ ३६ ॥
.....। गमकाः कम्पितादयः।
स्वादुत्वानुगुणा भवन्ति (हि) यथा शाके रसाः षट् च ते,
रागव्यक्त्यनुकूलका हि गमका रागेऽपि सञ्चारिणः।
तन्मात्रापरिमाणमेव सुतरां मानं वदन्त्यादरात्,
सङ्गीताकरकर्णधारपदवीमाढौकमानाः परम् ॥ ३७ ॥

The word 'Svara-vṛtti' is very important in the above definition of Sthāya. 'Vṛtti' is a very well-known term in Sanskrit literature and has been used in various branches of knowledge; e.g., (i) 'Śabda-vṛtti' i.e., the potency of words in yielding meaning (ii) Nāṭya-vrtti, four styles of drama (iii) Anuprāsa-vṛtti (of five kinds) based on repetition of consonants or syllables (iv) in 'Darśana-s' the 'Pariṇāma' or 'Sambandhaviśeṣa' of Antaḥkaraṇa (अन्तःकरणपरिणामः सम्बन्धविशेषः, इन्द्रियसन्निकर्षरूपः सम्बन्धविशेषः). In general, Vṛtti stands for being in a particular state or 'action, movement, function, operation.' Thus Svaravṛtti comprehends all aspects of the rendering of 'Svara'. P. speaks of four 'Karaṇa-s' or instruments of the operation of Sthāya, *viz.*, (i) 'Sthāna' or basis 'Svaramaṇḍala' (of a Rāga) which is the 'Āśraya' (substratum) of the four 'Varṇa-s', (ii) *Tāna*[1], *i.e.*, a 'Svara' or Svara-s in a Rāga which are used with Gamaka (iii) 'Gamaka'–Kampita and the like and (iv) Māna or Mātrāparimāṇa referring to time element.

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1. Here 'Tāna' seems to bear some similarity with the 'Tānam' (Rāgālāpa) of Karnatak music. Pārśvadeva's definition of 'Tāna' can be distinguished from Gamaka only in the sense that it stands with reference to individual Raga-s whereas 'Gamaka' is a general term for different kinds of shakes or tremors.

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Thus 'Sthāya' includes 'Gamaka-s' and all characteristic features in the rendering of Rāga as also time-measure.

3. Classification of Sthāya-s

S.R.mentions 96 varieties of Sthāya and S.S. Sāra gives nearly 90. Many names are different in the two texts and P. has a preference for Deśī names. Some parallels are drawn in my glossary (Part II), but the following classification has been attempted on the basis of S.R. as the text of S.S. Sāra is very corrupt. S.R. has classified Sthāya-s according to their being well known (Prasiddha) or otherwise and distinct (Asaṅkīrṇa-Lakṣaṇa) or otherwise. The classification attempted below presents an analysis of the basic elements of various Sthāya-s. For definitions of the Sthāya-varieties mentioned below, the glossary may be referred to. Some overlapping is unavoidable in this classification.

(i) *Based on the order or sequence of Svara-s* : Seven varieties, viz., शब्द०, स्वरलंघित०, प्रेरित०, उल्लासित०, स्थायुक०, चालि० (भङ्गिविशेष), वक्र।

(ii) *Comprising various Analogies for the movement or arrangement of Svara-s* : Twelve varieties, *viz.*,

ढाल०, स्थापना०, गति०, काण्डारणा०, लुलित०, तरङ्गित०, प्रलम्बित०, निःसृत०, प्रतिग्राह्योल्लासित०, भ्रामित०, घटना०, बद्ध०।

(iii) *Based on the Volume or Intensity of Tones* : Ten varieties, *viz.*,

लवनी०, भृत०, उपशम०, निर्जवन०, कोमल०, सूक्ष्मान्त०, प्रकृतिस्थशब्द०, कला०, आक्रमण०, घनत्व०।

(iv) *Relating to 'Kampa' or Shake of Notes : Five varieties, viz.*, वहनी (its varieties खुत्ता and उत्फुल्ला will be more appropriate in our No. 1 above), घोष०, वह०, दीर्घकम्पित०, स्थिर०

(v) *Referring to Svara (interval) or characteristic Features of Rāga* : Seven varieties, *viz.*, स्वरकाकु०, रागकाकु०, अन्यरागकाकु०, अंश०, जीवस्वर०, रागेष्ट०, अपस्वराभास०

(vi) *Relating to 'Sthāna' (Mandra-Tāra)* : Eleven varieties, *viz.*, तीक्ष्ण०,अवस्खलित०, त्रोटित०, सम्प्रविष्ट०, उत्प्रविष्ट०, त्रोटितप्रविष्ट०, क्षिप्त०, संहित०, दीप्तप्रसन्न०, प्रसन्नमृदु०

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(vii) *Referring to 'Laya' or Tempo* : Four varieties, *viz.*, द्रुत०, सम०,अलम्बविलम्बक, प्लुत।

(viii) *Based on slackness (Śithilatā)* or otherwise *(Gāḍhatā) of musical rendering*. Eight varieties, *viz.*, गाढ०, ललितगाढ०, शिथिल०, लघु०, गुरु०, ह्रस्व०, शिथिलगाढ०, दीर्घ०

(ix) *Referring to the Aesthetic Appeal of Svara-s*. Nine varieties, *viz.*, भजन०, छवि०, रक्ति०, करुणा०, चोक्ष०, स्निग्ध०, सुख०, कलरव०

(x) *Referring to Musical Instruments* : Two varieties : वाद्यशब्द०, यन्त्रज०

(xi) *Referring to Timbre* : Two varieties, *viz.*, क्षेत्रकाकु०, यन्त्रकाकु०

(xii) *Miscellaneous* : Twenty-four varieties, *viz.*, देशकाकु०, ध्वनि०, अवधान०, अपस्थान०, विचित्रता०, गात्र०, ललित०, प्रसृत०, उचित०, सुदेशिक०, अपेक्षित०, अक्षराडम्बर०, प्रसृताकुञ्चित०, वेदध्वनि०, अवघट०, छान्दस०, सुकराभास, अन्तर०, असाधारण०, साधारण०, निराधार०, दुष्कराभास०, निकृति०, मिश्र०

A glance at the above classification will give an idea of the comprehensive nature of 'Sthāya'. 'Gamaka' or 'Kampa' is only one out of the twelve broad varieties.

4. Origin, Development and Decline of the concept of Sthāya

As stated at the outset of this paper, 'Sthāya' has been mentioned and dealt with for the first time in S.R. (among the extant texts). But its origin can be traced in the 'Alaṅkāra-s' of Bharata and Mataṅga as also in the 'Dhātu-s', (pertaining to Vīṇā-vādana) mentioned by Bharata. The following illustrations will fortify this statement. Limitations of space do not favour the required dilation of this important point.

(i) If the seven Alaṅkāra-s of Bharata classified under Sthāyi-varṇa (Prasannādi, Prasannānta, Prasannādyanta, etc.) are taken to stand for the varieties of tonal rendering in Mandra, Madhya, Tāra-Sthāna-s, they can be the basis of our Sthāya-s falling under category (vi) above and if the said Alaṅkāra-s are held to be related to tonal volume or intensity

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as has been done by some scholars, they can be said to be the origin of Sthāya-s falling under category (iii) above.

(ii) Bharata's Alaṅkāra 'Bindu' is identical with the Sthāya 'Trōṭita'.

(iii) The 'Sthāya' 'Svaralaṅghita' refers to the 'Laṅghana' of notes. A number of Bharata's 'Alaṅkāra-s' are formed with 'Laṅghana', e.g., Niṣkōṭita, Parivartaka, Āvartaka, Sampradāna, Hasita, etc.

(iv) The Karaṇa-s and Dhātu-s of Vīṇā-Vādana as mentioned by Bharata in the 29th chapter have been reproduced by later authors without any modification. They are broadly based on (a) the order of Tāra-Mandra (b) the order of 'Laghu-guru' strokes (c) Intensity of tones dependent on the force of strokes. All the three elements are duly represented in the varieties of Sthāya classified above. Six out of the ten varieties of 'Bahirgīta' or 'Śuṣkavādya' (instrumental music not associated with vocal) relate to different combinations of 'Laghu-Guru' in a Tāla. This element is also represented in Sthāya in categories (vii) and (viii) above.

(v) The origin of the Sthāya-s based on 'Śithilatā' or 'Gāḍhatā' can be traced in the 'Gīti-s' of Bharata, viz. Māgadhī, Ardhamāgadhī, Pṛthulā and Sambhāvitā based on the use of different combinations of short and long syllables.

(vi) Some Sthāya-s have their origin in the qualities of the human voice (Kaṇṭhaguṇa) mentioned by Bharata. (cf. Sthāya-s pertaining to Snigdhatā, Ghanatva, Nāda, etc.)

(vii) 'Kampa', the basis of 'Gamaka' and of some Sthāyas, also finds a place in some Alaṅkāra-s, e.g. 'Kampita'.

In view of the above illustrations, it can be said that 'Sthāya' was evolved through an analysis of the various elements contributing to variety in tonal rendering. 'Kampa', shake or tremor, was independently recognised as 'Gamaka' with its fifteen varieties and also as a factor in the formation of Sthāya-varieties.

The treatment of Sthāya in S.R. represents the concept in

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a full-fledged and highly developed form. The intermediary stages of evolution are not recorded, but there was no development in this respect after S.R. and the terms denoting various Sthāya-varieties seem to have been gradually lost in practical usage. It is most probable that the later texts which reproduce the treatment of Sthāya from S.R. do so just with a view to preserve the Śāstraic tradition rather than to give a place to practical usage.

The decline of the concept of 'Sthāya' in Śāstraic and practical tradition is evident in Hindustāni music from the complete loss of the terms associated with it and from their replacement by popular and un-śāstraic terms like Lāga, Ḍāṇṭa, Mīṇḍa, Murkī, etc. In Karnāṭak music, this decline is evident from the fact that a few Sthāya-s have come to be associated with Gamaka-s (cf. Vyaṇkaṭamakhī's reference to Ḍola corresponding to the Sthāya Ḍhāla under 'Sphurita-Gamaka' in Chatur. 1.125, 25). In the 'Daśavidha Gamaka-s' accepted in Karnāṭak music today the definition of 'Ullasitam' clearly corresponds to the 'Sthāya' called 'Svaralaṅghita'. The two varieties of 'Ullasitam'[1] called 'Éṭra jāru', and 'Iṛakka jāru' refer to 'Svaralaṅghana' in ascent and descent respectively. S.R. defines Ullasitam simply as Gamaka (Kampa)-prayoga in ascent. The inclusion of simple 'Ārohaṇa' and 'Avarohaṇa' in 'Daśavidha Gamaka-s' also indicates a change in the original connotation of Gamaka which was specifically restricted to Kampa. Thus a change in the definitions of Gamaka-bheda-s as found in S.R. on the one hand, and a loss of most of the terms of 'Sthāya-bheda'-s from practical usage is obvious in Karnāṭak music.

5. The Importance of Sthāya in Indian Musical Parlance

The importance of 'Sthāya' in Indian musical parlance cannot be over-emphasized as it comprehends all perceptible aspects of musical tones and comprises a perfect analysis of the elements of tonal embellishment. The word 'embellishment'

1. cf. 'Karṇaṭaka Saṅgītam' (Tamil) by A. Sundaram Aiyar and 'The Grammar of South Indian Music' by C.S. Aiyar.

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needs some clarification. 'Embellishment' is usually understood as an external decoration, which is separate from the object of decoration, but the distinction of 'Alaṅkāra' and 'Alaṅkārya' does not practically stand in tonal rendering; the 'embellishment' is usually inseparable from the tone itself, it is a natural grace just like a smile or a bright look in a human being[1]. The following verse of Bharata is relevant in this connection :

शशिना रहितेव निशा विजलेव नदी लता विपुष्पेव।
अनलक्ष्यते[2] च नारी गीतिरलंकारहीना स्यात्॥

'Embellishment' of notes implies inherent graces (Lakṣaṇa in Poetics) as well as 'art decoration' (Alaṅkāra in Poetics) and both of them are covered by 'Sthāya'. The loss of this invaluable terminology from our musical parlance is deplorable as it implies a loss of the Śāstraic analysis of the formal and aesthetic aspects of tonal rendering. A loss of this terminology does not necessarily imply a loss of practical embellishments in actual rendering but it does imply a loss of the scientific and analytical outlook towards elements of musical variety and a conscious use thereof.

While concluding, it is needless to emphasize the necessity and value of a revival of the concept and terminology of Sthāya both in Hindustānī[3] and Karṇāṭaka music for developing a proper balance of the elements of variety or diversity and also for adopting a Śāstraic attitude towards natural graces and 'art'-ornaments in tonal rendering.

*

1. My pointed attention to this aspect was drawn by Prof. V.V. Sadagopan.
2. The Banaras edition of Nāṭyaśāstra reads अविभूषितेव च स्त्री but the above reading seems to be better. अनलक्ष्यते means (अनशब्दोऽदो निषेधे, 'अनोपमा ते बुद्धिः', इति न लक्ष्यत इत्येवार्थः प्रतिभाति) 'Lakṣana' stands for natural grace such as a graceful gait or a lionlike waist.
3. Cf. Hindustani Sangita Paddhati Vol. IV p. 315 where Vyaṅkaṭamakhi's restricted use of the term 'Ṭhāya' has been reproduced. In popular Hindi usage ठाह or ठाय stands for विलम्बितलय.

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A GLOSSARY OF STHAYAS*

Sthāya—PART II

The 96 Sthāyas dealt with in Saṅgītaratnākara under four headings are being taken up seriatim. The Lakṣaṇa-s found in Saṅgītaratnākara (III 99-189) have been supplemented wherever necessary, with those from Pārśvadeva's Saṅgītasamayasāra (II 38-128), Raghunātha Bhupa's Saṅgītasudhā (III 165-286) and commentaries on Saṅgītaratnākara by Siṁhabhūpāla and Kallinātha.

The following is an alphabetical list of Sthāya-s which will be useful for reference. The first number in each case refers to the heading and the second to the serial number falling under a particular heading.

अंश०	II	10	उत्प्रविष्ट०	III	9	गात्र०	II	16
अक्षराडम्बर०	III	2	उत्फुल्ला(वहनी)	I	4	गुरु०	IV	25
अन्तर०	IV	21	उपशम०	II	17	घटना०	IV	4
अन्यरागकाकु०	I	7	उल्लासित०	III	3	घनत्व०	IV	9
(छाया)			करुणा०	II	14	घोष०	II	32
अपस्थान०	II	12	कलरव०	IV	16	चालि० (जक्का)	IV	6
अपस्वराभास०	IV	14	कला०	IV	2	चोक्ष०	II	28
अपेक्षित०	II	31	काकु० (छाया)	I	7	छवि०	II	6
अलम्बविलम्बक०	III	14	काण्डारणा०	II	18	छान्दस०	IV	17
अवघट०	IV	11	कोमल०	II	25	छाया०	I	7
अवधान०	II	11	क्षिप्त० (क्षिप्र०)	III	19	जक्का (चालि०)	IV	6
अवस्खलित०	III	6	क्षेत्रकाकु० (छाया)	I	7	जीवस्वर०	IV	7
असाधारण०	IV	29	खुत्ता (वहनी)	I	4	ढाल०	I	2
आक्रमण०	IV	3	गति०	II	3	तरङ्गित०	III	4
उचित०	II	29	गाढ०	II	20	तीक्ष्ण०	I	10

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त्रोटित०	III	7	प्लुत०	IV	12	वेदध्वनि०	IV	8
त्रोटितप्रविष्ट०	III	15	बद्ध०	IV	15	शब्द०	I	1
दीप्तप्रसन्न०	IV	23	भजन०	II	1	शिथिल०	IV	10
दीर्घ०	IV	28	भृत०	II	9	शिथिलगाढ०	IV	27
दीर्घकम्पित०	III	12	भ्रामित०	III	11	संप्रविष्ट०	III	8
दुष्कराभास०	IV	32	मिश्र०	IV	23	संहित०	IV	19
देशकाकु० (छाया)	I	7	यन्त्रकाकु० (छाया)	I	7	सम०	II	24
द्रुत०	II	8	यन्त्रज०	I	6	सलम्बित०	III	5
ध्वनि०	II	5	रक्ति०	II	7	साधारण०	IV	30
नाद०	II	4	रागकाकु० (छाया)	I	7	सुकराभास०	IV	18
निःसृत०	III	10	रागेष्ट०	IV	13	सुख०	IV	5
निकृति०	II	13	लघु०	IV	20	सुदेशिक०	II	30
निराधार०	IV	31	ललित०	II	22	सूक्ष्मान्त०	III	20
निर्जवन०	II	19	ललितगाढ०	II	21	स्थापना०	II	2
प्रकृतिस्थशब्द०	IV	1	लवनी०	I	3	स्थायुक०	III	18
प्रतिग्राह्योल्लासित०	III	13	लुलित०	II	23	स्थिर०	III	17
प्रलम्बित०	III	5	वक्र०	IV	22	स्निग्ध ०	II	27
प्रसन्नमृदु०	IV	24	वह०	III	1	स्वर०	II	33
प्रसृत०	II	26	वहनी०	I	4	स्वरकाकु० (छाया)	I	7
प्रसृताकुञ्चित०	III	16	वाद्यशब्द०	I	5	स्वरलङ्घित०	I	8
प्रेरित०	I	9	विविधता०	II	15	ह्रस्व०	IV	26

1. Ten PRASIDDHA (well-known) Sthāya-s with Asaṅkīrṇa (distinct) Lakṣaṇa-s

1. *Pertaining to Śabda.* मुक्तशब्दप्रतिग्राह्याः स्थायाः शब्दस्य कीर्तिताः ॥

(S.R.III 112)

पूर्वस्थायो यस्मिन् ध्वनौ मुच्यत उत्तरस्थायश्चक्रवालरीत्या तत्रैव प्रतिगृह्यते चेत्तदा शब्दस्थाया इति व्यपदिश्यन्त इत्यर्थः। (K.)

यस्मिन् स्वरे स्थायविशेषणं स्यात्तत्रैव भूयो ग्रहणे च तस्य।
तदादिमस्थाय इति प्रसिद्धिस्तं शब्दसम्बन्धिनमामनन्ति ॥

(S.S.III 165, 166)

This can be interpreted in two ways–(1) in Alaṅkāra-s like सरिगरि, रिगमग etc. where the succeeding phrase with the note with which the preceding phrase ends and (2) where a particular note is prolonged and ended rather abruptly and

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again taken up in the beginning of a new phrase e.g. धनिसांऽऽऽ, संनिरिंऽऽ. 'Oyāra' mentioned by P. can be taken to bear contradistinction with this as it (Oyāra) implies a return to the starting note e.g. सरिगम मगरिस,

यस्मात् स्वरावृत्तिर्विधिक्रमात्। तदोयारं समुद्दिष्टं प्रायश्चारोहि-संश्रयम्॥

(S.S.II 41,42)

2. *Pertaining to Ḍhāla*. ढालो मुक्ताफलस्येव चलनं लुण्ठनात्मकम्।

(S.R.III 113)

करस्थमुक्ताफलवच्च ढालः, शश्वत् स्वराणां चलनात्मको यः। (S.S.III 166)

वृत्तमौक्तिकवत्काचभूतले विलसद्ध्वनौ।

श्रुतिःप्रवर्तते क्षिप्रं यत्र ढालं तदुच्यते॥ (S.S. Sara II 46,47)

The rolling movement of a pearl has been cited as an analogy for the rolling or slipping of notes which can best be perceived in straight Avaroha or Ārōha (in a comparatively lesser degree) in fast tempo.

3. *Pertaining to Lavanī*. नमनं त्वतिकोमलम्।

लवनी, तद्युजःस्थाया लवन्याः परिकीर्तिताः॥ (S.R. III 113,114)

स्निग्धकोमलशब्दस्य विना यत्नेन कम्पनम्।

लघुत्वेन सहोक्तं तन्नमनं गानकोविदैः॥ सैव नवणिः। (S.S. Sara II 103,104)

अतिकोमलं सुकुमारं स्वराणां नमनमध उच्चारणं लवनीत्युच्यते।

Rendering of Svara-s with extra tenderness in descent (नमन) is लवनी P. has added कम्पन or light tremor. This (लवनी नवणि) may have some affinity with Mahārāṣṭrī लवावे (to bow down).

4. *Pertaining to Vahanī*. यत्तु कम्पनमारोहिण्यवरोहिणि वा भवेत्।

वहनी साथ सञ्चारिण्यपि वा स्थिरकम्पन्॥ (S.R. III 114,115)

The कम्प or tremor of notes in Ārohī or Avarohī and constant tremor in Sañcārī Varṇa is called Vahanī which is subdivided as follows :

(i) That pertaining to Gīta composition.

(ii) That pertaining to Ālapti.

(iii) That associated with स्थिर (constant) कम्प (on one and the same note).

(iv) That associated with वेग (fast tempo) i.e. with notes moving fast.

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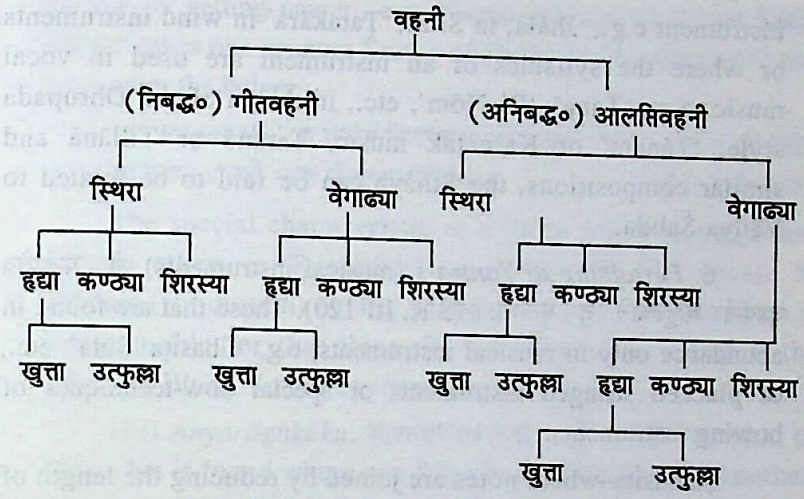

(v), (vi) and (vii), pertaining to the three vocal centres or regions of the body, viz., abdominal, guttural and cerebral respectively, associated with the three registers (स्थान) viz. Mandra, Madhya and Tāra.

(viii) यस्यामन्तर्विशन्तीव स्वराः खुत्तेति सा मता। (S.R. III) Khuttā is that where the notes appear to be 'getting inward', i.e., where the succeeding note appears to be getting into the preceding one e.g. सरिसस, रिगरिरि, गमगग etc. (ix) सोत्फुल्लेत्युदिता यस्यां निर्यान्तीवोपरि स्वराः॥ (S.R. III 118). Utphullā is just the opposite of Khuttā, i.e., where the notes appear to be 'coming out' or the succeeding notes naturally flow out of the preceding ones; e.g., सरि रिग गम मप पध etc. P. describes Vahanī in identical terms.

5. *Pertaining to Vādyaśabda*. रागमग्ना वाद्यशब्दा येषु ते वाद्यशब्दजाः।

(S.R. III 119)

वाद्यस्य शब्देष्वपि वाद्यपाटाक्षराणि ते स्युः टगणादिरूपाः।
ते रागसंश्लेषविश्लेषभाजः स्थाया मताश्चेद्युतवाद्यशब्दा॥

(S.S. III 175)

'Vādyaśabda' has been interpreted in S.S. as syllables (पाटाक्षर) associated with musical instruments. Rāga may be taken here to stand for 'Rakti' in general. Where Rakti is created by a special use of the syllables associated with an

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instrument e.g., 'Jhālā, in Sitār, 'Tatakāra' in wind instruments or where the syllables of an instrument are used in vocal music, e.g., 'Tana', 'Ri Nôm', etc., in Ālāpa of the Dhrupada style, 'Tānam' of Karnāṭak music, Tarānā or Tillānā and similar compositions, the Sthāya can be said to be related to Vādya Śabda.

6. *Pertaining to Yantra-s* (musical instruments). ये यन्त्रेष्वेव दृश्यन्ते बाहुल्यात्ते तु यन्त्रजाः ॥ (S.R. III 120). Those that are found in abundance only in musical instruments, e.g. 'Ghasīṭa' Sūta', etc., of plucked stringed instruments or special bow-techniques of bowing instruments.

[Ghasīṭa–where notes are joined by reducing the length of the vibrating string. Sūta–a kind of Ghasīṭa which drags one tone to another.]

Whereas 'Vādyaśabda' has special significance in the context of syllables associated with instruments, the present type refers to special tonal embellishments which are peculiar to certain instruments.

7. *Pertaining to 'Cḥāyā' or Kāku*. *'Kāku'* has been used here as a synonym of *'Cḥāya'* which literally means 'shadow' but seems to imply a special characteristic inherent in timbre, in accentuation, in intonation or in a Rāga or a special characteristic of one Svara or Rāga being transferred to another as will be clear from the following six varieties. P. has given some more synonyms of Cḥāyā in addition to Kāku, viz. Bhāvanā (scenting or saturation), Rakti (charmingness, pleasingness, loveliness), Bhāṣā (the expressive feature of a Rāga) (S.S. Sāra II 96).

(i) *Svarakāku*. श्रुतिन्यूनाधिकत्वेन या स्वरान्तरसंश्रया।
स्वरान्तरस्य रागे स्यात् स्वरकाकुरसौ मता ॥ (S.R. III 122)

स्वरस्य षड्जस्य चतुःश्रुतेर्यच्छ्रुतिं यदा स्वीकुरुते निषादः।
छायां हि षड्जस्य भजेत्तदानीमेवं निरुक्ता स्वरकाकुराद्या ॥ (S.S. III 179)

It is obvious that 'Svarakāku' pertains to 'Vikṛta Svara-s', where one note enters the sphere of another and thus adopts its

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shadow by getting nearer., e.g. Niṣāda gets the Cḥāyā of Ṣaḍja when it takes one or more Śruti-s of Ṣaḍja, i.e., is augmented and gets nearer the latter.

(ii) '*Rāgakāku*'. या रागस्य निजच्छाया रागकाकुं तु तां विदुः ॥(S.R.III 122)
सा मुख्या प्रोच्यते भाषा गीतलक्षणवेदिभिः ॥ (S.S.Sara II 99)

The special characteristic of a Rāga which distinguishes it from others is 'Rāgakāku' e.g., गपरिगऽरिस– this phrase of Śaṅkarā (Hindustānī) having a touch of Ṛṣabha on Gāndhāra is indispensable for that Rāga. P. has very aptly called it the 'Mukhyā Bhāṣā' (main expression) of a Rāga.

(iii) *Anyarāgakāku*. सात्वन्यरागकाकुर्या रागे रागान्तराश्रया (S.R. III 123). This is found where one Rāga bears the Cḥāyā of another; e.g. (i) in Vasanta we have the Cḥāyā of Lalita in the phrase समऽम्मगऽ using two varieties of Madhyama successively or (ii) the phrase निपमरि of Sāraṅga invariably running through all varieties of Rāga Kānhaḍā. This is called Uparāgabhāṣā by P. who says that it is popularly known as Ṭhāya.

(iv) *Dêśakāku*. सा देशकाकुर्या रागे भवेद्देशस्वभावतः ॥ (S.R.III 123)

This implies regional characteristics in musical rendering. P. identifies it with Dêśākhyā Bhāṣā of Rāga-s. This is more conspicuous in vocal music or in instruments like Violin or Vīṇā directly following the model of Vocal music, e.g., the embellishments of a vocalist from Punjab and Mahārāshṭra can be easily distinguished. But it is rather difficult to associate these regional characteristics with Rāga-s, i.e., it is difficult to say that one and the same Rāga is rendered in a different way by a musician from Panjāb or Bengāl. There are, of course, some regional melodies as Māṇḍa of Rājasthāna and Pahāḍi of Punjāb, but Dêśakāku does not seem to refer solely to them, it seems to refer to regional varieties of one and the same Rāga, e.g., Baṅgāla Bhairava, Saurāṣṭra Bhairava.

(v) *Kshêtrakāku*. शरीरं क्षेत्रमित्युक्तं प्रतिक्षेत्रं निसर्गतः ।
रागे नानाविधा काकुः क्षेत्रकाकुरिति स्मृता ॥
(S.R.III 124)

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This refers mainly to the timbre of human voices which distinguishes one voice from another (no two human voices are identical). Apparently, it is difficult to say how the timbre of human voice can have special significance in 'Rāga' unless 'Rāga' is understood as 'Rakti' in general. But serious thought reveals that the timbre of the human voice has its own importance in the aesthetic atmosphere created by a Rāga. Thus, it is not a far-fetched idea to hold that the expression of a Rāga can have characteristic features associated with the timbre of the performing voice. It is common experience that some musicians have a fancy for certain Rāga-s as the timbre of their voice is more suitable for them. P. very aptly explains this as follows :

कस्यचिद् गायनस्यैषा रागे कस्मिंश्चिदीक्ष्यते ॥
रक्तिः स्वभावतस्तज्ज्ञैः क्षेत्रकाकुर्महीतले ।

(S.S.Sara 101, 102)

(vi) *Yantra-kāku*. वीणावंशादियन्त्रोत्था यन्त्रकाकुः सतां मता । (S.R. 125)

This relates to the timbre of musical instruments, which can also have its place in Rāga. For example 'Bīna' of North India is specially suitable for solemn and grave Rāga-s like Darabārī Kānhaḍā and Malhāra, but Jalataraṅga is just the opposite.

(NOTE : It is notable that P. identifies Rāgakāku with Mukhyā or Mūlā Bhāṣā, Anyarāgakāku with Uparāgabhāṣā or Saṅkīrṇā Bhāṣā which is popularly known as Ṭhāya according to him and Dêśakāku with Dêśākhyā Bhāṣā. Similarly, Svarakāku may be identified with Svarākhyā or Chāyāmātrāśrayā Bhāṣā. This identification can go a long way in apprehending the significance of the four types of Bhāṣā of Grāmarāga-s given by Mataṅga and subsequent writers down to Rāṇā Kumbhā.]

8. *Svaralanghita*. मध्ये मध्ये स्वरान् भूरींल्लङ्घयन् स्वरलङ्घितः ।

(S.R. III 126)

This implies the skipping over of more than one intermediary notes. S.R. enjoins the omission of 'Bhūri' ('many',

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interpreted by Simhabhūpāla as three or four) notes but 'Laṅghana' can become conspicuous by the omission of one or two notes also. Hence S.S. lays down the omission of two or three notes. Pārśvadêva gives two varieties of this, viz., 'Laṅghita' and 'Svaralaṅghita'.

ईषदाहतिसंयुक्तः स्वरो यत्र विलङ्घ्येत्।
स्वरान्तरक्रमेणैव लङ्घितं तत् प्रचक्षते॥
(e.g., स रि ग, रि ग म, ग म प etc.)
इयमेव यदैकद्वित्रिस्वरान्तरितं भवेत्।
तदा गीतकलाभिज्ञैः स्वरलङ्घनमीरितम्॥ (S.S.Sara II 52)

This lays down the omission of one, two or three notes.

9. *Prêrita*. तिर्यगूर्ध्वमधस्ताच्च प्रेरितः प्रेरितैः स्वरैः॥ (S.R.III 127)

The movement of notes in upward, downward and slanting or oblique direction is enjoined here. Tiryak (slanting) can be understood in melodic music only as the 'Vakra Gati', i.e., curved or winding movement of notes, e.g., सगरिग-मगरि-रिगमगरिसरिनिस।

10. Tīkṣṇa स्वरः पूर्णश्रुतिस्तारे तीक्ष्णवत्तीक्ष्ण उच्यते। (S.R.III 127)
पूर्णश्रुतिर्यत्र विभाति तारस्थानेऽपि सूच्यग्रवदेव तीक्ष्णः। (S.S.III 186)

The sharpness of a whole tone used in the 'Tāra Sthāna' (upper register has been given here the analogy of a needle-point, e.g., 'Antara Ga' in 'Tāra'.

II. Thirty-Three PRASIDDHA (well-known) Sthāya-s with Saṅkīrṇa (indistinct) Lakṣaṇa-s.

1. *Pertaining to Bhajana*. रागस्यातिशयाधानं प्रयत्नाद् भजनं मतम्।
तद्युक्ता भजनस्य स्युः, (S.R.III 128)
रागाभिव्यक्तिर्भजवणा सुशारीरसमुद्भवा। (S.S.Sara II 88)

S.R. emphasises the element of conscious effort in creating Rāga or Rañjakatā *par-excellence*. It is common experience that a performing musician has some special pieces in his performance where he puts in greater effort in creating Rakti. This strain cannot and should not remain constant

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throughout a performance. P. on the other hand, emphasises the element of 'natural gift' (Suśarīra).

2. *Pertaining to Sthāpanā*. स्थापयित्वा स्थापयित्वा येषां प्रतिपदं कृतिः।
(S.R.III 129)

ये स्थापयित्वा स्थापयित्वा निश्चलीकृत्य प्रतिक्षणं पुनः क्रियन्ते ते स्थापना-सम्बन्धिनः। (S.)

The movement of notes can be explained here with the analogy of plodding or walking with heavy steps, pausing a while at each.

3. *Pertaining to Gati*. सविलासास्ति गीतस्य मत्तमातङ्गवद् गतिः।
तद्युक्तास्तु गतेः स्थायाः,(S.R.III 129, 130)

The analogy of the gait of an elephant in rut is cited here for 'Gati' of Svara-s. S.S. adds the adjective 'Gabhīra' which can be interpreted as majesty or solemnity accompanied by intoxication, i.e., swinging but majestic movement of notes. P. gives a somewhat different denotation of Gati as :

माधुर्यसहितो गीते श्रुतिमात्रस्तु केवलम्।
स्वराणां सन्निवेशो यश्चातुर्यात् सा गतिर्भवेत्॥ (S.S.Sara II 39)

The element of skill in the arrangement of notes is emphasised here.

4. *Pertaining to Nāda*., स्निग्धो माधुर्यमांसलः।
बहुलो येषु नादः स्यात्ते नादस्य प्रकीर्तिताः॥ (S.R.III 130)

'Nāda' has been used here in a special and restricted sense denoting the abundance of 'Snigdha' (unctuous) and 'Mādhurya-mānsala' ('fleshy' with sweetness) musical sound.

5. *Pertaining to Dhvani*. अतिदीर्घप्रयोगाः स्युः स्थाया ये ते ध्वनेर्मताः॥
(S.R.III 131)

येषु दीर्घतरः प्रयोगो गमकसन्दर्भस्ते ध्वनिसम्बन्धिनः। (S.)

'Prayôga' has been interpreted as 'Gamakasandarbha' or an orderly arrangement of Gamaka-s. 'Dhvani' can be taken to imply the use of long phrases full of Gamaka-s.

6. *Pertaining to Chavi*. अतिदीर्घप्रयोगाः स्युः स्थाया ये ते ध्वनेर्मताः॥
(S.R.III 131)

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छवि: कोमलरुग्मती (S.S.Sara II 96)

'Cḥavi' denotes tenderness of notes accompanied by splendour. S.R. has defined it thus in the context of Kaṇṭhaguṇa-s (good qualities of the voice) :

धातोर्विमलकण्ठत्वाद्य: प्राज्ञैरुपलक्ष्यते।
उज्ज्वलोऽयमिति प्रोक्तश्छविमानिति स ध्वनि: (S.R.III 77)

7. *Pertaining to Rakti*. रक्तेरुत्कर्षतो रक्तेरुक्ता: स्थाया मनीषिभि: ॥ (S.R.III 132)

This refers to the super-excellence of Rakti; it is similar to Bhajana (No.1 above) but the only difference appears to be that the latter implies conscious effort whereas the former does not.

8. *Pertaining to Druta*. द्रुतस्यान्वर्थनामान: । (S.R.III 132)
उच्चारणं यत्र य(ज)वात् स्वराणां स्थायास्त एते द्रुतशब्दपूर्वा: ॥ (S.S.III 194)

This refers to fast tempo.

9. *Pertaining to Bhṛta*. भृतस्य भरणाद्ध्वने: ।
ध्वनेर्घनत्वेन च जायमानमुच्चारणं स्याद् भृतशब्दवाच्यम् ॥ (S.S.III 194)

In Hindi, it is popularly called 'Bharāva' literally meaning 'filling up', implying fullness of volume or intensity. P. gives a somewhat different explanation as the 'filling up of Rāga-s'.

यद्रूपकेऽथवाऽऽलप्तौ वर्तते रागपूरणम्।
भरणं तत्समुद्दिष्टं हरणं तद्विपर्यय: ॥ (S.S.Sara II 86,87)

10. *Pertaining to Aṁśa*. रागान्तरस्यावयवो रागेंऽश: ॥ (S.S.III 133)

'Aṁśa' has been used in a special sense here. It does not denote the predominant note of a Rāga, but denotes the particular phrase of a Rāga used in another Rāga. The two extant commentaries on S.R. throw some light on the question as to how this 'Aṁśa' could be distinguished from 'Anyarāgakāku'.

नन्वन्यरागकाकोरंशस्य च को भेद इति चेत्; उच्यते, प्रकृतरागे समवायवृत्त्या वर्तमानैवच्छायाऽत्यन्तसादृश्याद्रागान्तराश्रया सती या प्रतीयते सान्यरागकाकु:। अंशस्तु प्रकृतरागे ह्यविद्यमान एव शोभातिशयाय याचितकमण्डनन्यायेन रागान्तरादुपादाय संयोगवृत्त्याऽत्र सम्बध्यत इति भेदो द्रष्टव्य:। (K.)

K. is more exact and concise in saying that 'Anyarāgakāku' implies 'Samavāya-Sambandha' whereas 'Aṁśa' implies 'Saṁyôga-

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Sambandha.' In other words, 'Anyarāgakāku' denotes the Cḥāyā of one Rāga being inseparably woven into another Rāga; [cf. the examples given under 1-7 (iii) above] and Aṁśa denotes a solitary phrase of a Rāga being used in another Rāga merely as an arbitrary embellishment; e.g., संऽनि रिं निधऽप मपधपऽम is sometimes taken in Kêdāra which does not regularly use निरिंनिधऽप of Kalyāṇa.

S.R. and P. give seven varieties of Aṁśa in almost identical terms and with identical illustrations, but the limitation of space does not permit a complete treatment of these varieties. Suffice it to cite merely their names. (i) Kāraṇāṁśa the Aṁśa of Kāraṇarāga found in a Kāryarāga. (ii) Kāryāṁśa the Aṁśa of a Kāryarāga found in a Kāraṇarāga. (iii) Sajātīyāṁśa the Aṁśa of a Sajātiya Rāga in another Rāga (iv) Sadṛiśāṁśa the Aṁśa of a similar Rāga in another (v) Asadṛiśāṁśa the Aṁśa of a dissimilar Rāga in another (vi) Madhyasthāṁśa the Aṁśa of a neutral Rāga in another and (iii) Aṁśāṁśa the 'Sañcāra of one Aṁśa' in another.

11. *Pertaining to 'Avadhāna'*. मनसा तद्गतेनैव ये ग्राह्यास्तेऽवधानजाः (S.R. III 141)

चेतसो वैयग्र्ये यो गातुं न शक्यते सोऽवधानजः। (S.)

Those Sthāya-s that demand full concentration of the mind fall under this type.

12. *Pertaining to Apasthāna*. 'Apasthāna'--is the opposite of 'Svasthāna'.

आयासेन विना यत्र स्थाने यत् प्रचुरो ध्वनिः।
स्वस्थानं तदपस्थानं स्वायासेन तदुद्गतेः॥
अपस्थानस्य ते स्थाया येऽपस्थान-समुद्भवाः॥ (S.R. III 142)
आधानबाहुल्यवशेन गानं भवत्यपस्थानतया प्रतीतम्॥ (S.S. III 207)

This implies special effort in voice-production (in vocal music) or in the act of playing on instruments. Bhajana relates to special effort in the creation of Rakti but this relates only to voice production or to reproduction on instruments. It is a well-known fact that each voice and instrument has a special pitch-range which may be called 'Svasthāna'. If that range is violated

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i.e. the tonic is not in conformity with that range, the result will be that the voice will be strained and some extra effort may have to be put in while singing or playing on an instrument.

13. *Pertaining to Nikṛti* (*Niṣkṛti* ?) S.R. does not define it saying that its significance is clear from the name itself.

न्यूनाधिकत्वोभयवर्जनेन गानं तु यत् सा निकृतिर्निरुक्ता। (S.S. III 208)
स्थायं विविधमादाय बलात् संस्थापने पुनः
अन्यूनाधिकता तज्ज्ञैर्निकृतिः परिगीयते॥ (S.S. Sara II 80,81)

'Niṣkṛti' would be a better reading in view of the above definitions which imply restoration to the original position after the use of various 'Sthāya-s', which may be explained as 'resolution'.

14. *Pertaining to Karuṇā.*

S.R. does not define this.

गानेन कुर्युः करुणां नृणां ये स्थाया निरुक्ताः करुणादिमास्ते॥ (S.S. III 209)
करुणारागयोगेन चिन्ता-दीनतयाऽथवा।
करुणाकाकु-संयुक्ताः स्थायास्ते करुणाभिधाः॥ (S.S. II 67,68)

Those Sthāya-s which arouse 'Karuṇā' (melting of the heart in general) fall under this.

15. *Pertaining to Vividhatā or Variety.*

स्थाया नानाविधां भङ्गीं भजन्तो विविधत्वजाः॥ (S.R. III 143)
नानाविधां रीतिमुपेयिवांसः स्थायास्ततस्ते विविधत्वजन्याः। (S.S. III 209)
अनेकभङ्गियुक्ताः स्थाया विविधत्वसम्बन्धिनः। (S.)

The following Sthāya-s with Deśī names mentioned by Pārśvadeva explain 'Bhaṅgī' of Svara-s in its various aspects.

(i) मोडामोडी—

समुद्धृत्य स्वरोऽन्यत्र तेषामग्रण्यधः (?) क्रमात्।
भज्यते सा परिज्ञेया मोडामोडीति संज्ञया॥ (S.S. Sāra, II 58)

(ii) गुम्फागुम्फी or गुन्थागुन्थी—

सप्त प्रयोगा एकत्र वर्तन्ते चेन्निरन्तरम्।
स्रगिवाभिज्ञरचिता गुम्फागुम्फीति सोदिता॥ (S.S. Sāra II 59)

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16. *Pertaining to Gātra.*

गात्रस्य गात्रे निरताः। (S.R. III 144)

स्थानेषु येषु प्रतिगात्रभिन्ना भिन्नास्तु रागाः प्रभवन्ति सम्यक्।
गात्रस्य सम्बन्धितया प्रतीताः स्थायाः समस्ता इति वेदितव्यम्॥

(S.S. III 210)

These relate to the characteristic features of the music of each vocalist associated with the peculiarities of his physiological set-up. S. thus explains the difference between Kṣetra-Kāku (1-7. v) and Gātra-Sthāya :

ननु क्षेत्रकाकुसम्बन्धिभ्य एतेषां को भेदः, उच्यते--क्षेत्रकाकुः प्रतिदेहं छायामात्रम्; गात्रजेषु तु स्थायस्वरूपमेव प्रतिदेहं भिद्यत इति। (S.)

This seems to imply that Kṣetra-Kāku refers merely to differences of timbre of the human voice but 'Gātra-Sthāya' denotes all the characteristic 'Sthāya-s' peculiar to different human voices; e.g. some voices are more suited for expressing 'Karuṇā' (pathos), others for 'Tāna-s' in fast tempo and still others for 'Kampa'.

17. *Pertaining to Upaśama.*

कृत्वा तीव्रतरं ध्वनिम्।
येषूपशान्तिः क्रियते भवन्त्युपशमस्य ते॥ (S.R. III 144)

This means that the intensity of a tone has to be suddenly decreased or a loud tone has to be ended abruptly. But S. says that it implies an abrupt descent from a tone of high pitch (Atitāra) towards lower (Mandra) tones. S.S. accepts this interpretation.

18. *Pertaining to Kāṇḍāraṇā.* S.R. does not explain this saying that it is quite well-known. S. explains it on the analogy of the art of engraving and S.S. follows this explanation which makes use of a visual analogy.

लोके स्तम्भादिषु पद्माद्याकारोत्किरणं काण्डारणेत्युच्यते। (S.)

काण्डारणास्थायमथामनामः स्तम्भेषु या तक्षभिरब्जरूपा।
चित्राकृतिस्तु क्रियते हि सोऽयं काण्डारणास्तत्सदृशा विचित्राः॥

(S.S. III 213,14)

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K. on the other hand says that Kāṇḍa means the three Sthāna-s viz. Mandra, Madhya and Tāra and Kāṇḍāraṇā is that where the notes run through all the three Sthāna-s. S.S. refers to this view also.

काण्डेषु मन्द्रमध्यतारेष्वासमन्ताद्रणतीति व्युत्पत्त्या प्रसिद्धेत्यर्थः। (K.)

19. *Pertaining to Nirjavana.*

सरलः कोमलो रक्तः क्रमान्नीतोऽतिसूक्ष्मताम्।
स्वरः स्याद्येषु ते स्थायाः प्रोक्ता निर्जवनान्विताः॥ (S.S.III 145,46)

येषु स्वरः स्यात् सरलस्तथैव स्याद्रक्तिशाली सुकुमाररूपः।
अत्यन्तसूक्ष्मत्वमितः क्रमेण स्थाया अमी निर्जवनान्विताश्च॥ (S.R.III 216,17)

'Nirjavana' is a technical name of the use of straight, tender and pleasant notes, gradually reduced in loudness. P. has called it 'Nijavaḍi' or 'Nijavaṇa' and has emphasised breath-control.

जितश्वासतया गानं नाम्ना निजवणं विदुः। (S.S.Sara II)

20. *Gāḍha.* This is the opposite of slack or Śithila and is popularly known as having 'Kasāvá' (कसाव) or 'tightness'.

गाढः शैथिल्यनिर्मुक्तः। (S.R.III 146)

21. *Lalitagāḍha.*

स एव मृदुतान्वितः। भवेल्ललितगाढस्तु। (S.R.III 146,47)

This means the addition of tenderness or gracefulness to 'Gāḍha'.

22. *Lalita.* ललितस्तु विलासवान्। (S.R.III 147)

This implies special skill or graceful movement.

23. *Lulita.* Indicating a tender and swinging movement of notes.

मार्दवाघूर्णितः प्रोक्तो लुलितः। (S.R.III 147)

24. *Sama.* This pertains to medium tempo, neither fast nor slow; it can also be interpreted as the tonal embellishments used in the original tempo of the song or composition, known as बराबर की लय.

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समः पुनः। हीनो वेगविलम्बाभ्याम्, (S.R.III 147,48)

25. *Komala* or full of tenderness.

स्यात् कोमलः सम्भृतसौकुमार्यः, (S.S.III 219)

26. *Prasṛta* or widespread; it seems to imply a long-spread-out musical phrase.

प्रसृतः प्रसृतोपेतः, (S.R.III 148)

विस्तीर्णयुक्तः प्रसृताभिधानः। (S.S.III 219)

27. *Snigdha* or unctuous; the opposite of Rūkṣa or dry.

स्निग्धो रूक्षत्ववर्जितः। (S.R.III 148)

28. *Cokṣa* or bright or shining, P. has called it Cokkhai. This is similar to 'Chaviman' (No. 6 in the present heading).

उज्ज्वलो गदितश्चोक्षः, (S.R.III 149)

29. *Ucita* or apt, suitable, 'Aucitya' is a general quality which is an essential feature of all artistic creation. Its absence has been pronounced as the greatest cause of 'Rasabhaṅga' i.e. violation of aesthetic principles.

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम्।

प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत् परा॥ (Dhvanyāloka III)

30. *Sudeśika*– that which is appreciated only by 'Sahṛidya-s'.

सुदेशिको विदग्धानां वल्लभः, (S.R.149)

There are some fine features of musical rendering which appeal only to an aesthete and not to the common man.

31. *Apekṣita*.

अपेक्षितस्तु सः।

स्थायः स्थायेन पूर्वेण पूर्त्यर्थं योऽभिकांक्षितः। (S.R.III 150)

पूर्वेण स्थायेन यः स्वपूर्त्यर्थमाकांक्ष्यते सोऽपेक्षितः। (S.)

This means that a note or a combination of notes which is essential for bringing about a sense of completeness of the precceding 'Sthāya', is 'Apekṣita'. But S.S. has interpreted it the other way round saying that the preceding Sthāya is required by this Sthāya for its own completion.

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पूर्त्यर्थमाकांक्षति यस्तु पूर्वं स्थायं भवेत् सोऽयमपेक्षिताख्यः ॥ (S.S.III 250)

This does not sound logical, but may be interpreted as implying repetition which naturally involves an original phrase.

32. *Pertaining to Ghoṣa*. The use of Gamaka-s called 'Vali', 'Vaha' and 'Vahanī' in the lower register is Ghoṣa.

वलौ वहे वहन्यां च यः स्निग्धमधुरो महान्।

मन्द्रे ध्वनिः स घोषः स्यात्तद्युक्ता घोषजा मताः ॥ (S.R.III 151)

33. *Pertaining to Svara*. 'Svara' has been used in a very restricted sense, viz., deep and sweet tones in the lower register. The distinction between 'Svara' and 'Ghoṣa' seems to be very fine; whereas 'Ghoṣa' implies some Kampa in the 'Mandra Sthāna', 'Svara' does not do that.

गम्भीरमधुरध्वाना मन्द्रे ये स्युः स्वरस्य ते। (S.R.III 152)

III. Twenty APRASIDDHA (obscure) Sthāya-s with Asaṅkīrṇa (distinct) Lakṣaṇa-s

1. *Vaha*.

वहन्त इव कम्पन्ते स्वरा येषु वहस्य ते। (S.R.III 152)

The analogy of a man trembling under a heavy weight carried by him is cited here; it implies tremour with full intensity, not with lightness.

2. *Akṣarāḍambara*.

अक्षराडम्बरो येषु मुख्यस्ते स्युस्तदन्विताः। (S.R.III 152)

The abundance of Akṣara-s or syllables referred to here can come about in two ways : (i) by pronouncing the solfa syllables in quick succession and (ii) by pronouncing the syllables of the verbal structure of a Gīta in a similar way. Some songs are wholly or partially abundant in 'Laghu Akṣara-s' e.g. निपट निलज हट नटखट.

3. *Ullāsita*. This is one of the 15 Gamaka-s, but is not associated here with Kampa which is an essential feature of 'Gamaka'. It is described as the order of ascent in fast tempo.

वेगेन प्रेरितैरुल्लासितो मतः। (S.R.III 153)

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4. *Tarańgita*. This refers to a wavelike movement of notes.

यत्र गङ्गातरङ्गन्ति स्वराः स स्यात्तरङ्गितः। (S.R.III 153)

5. *Salambita or Pralambita*.

परितोऽर्धभृते कुम्भे जलं डोलायते यथा।

गीते तथाविधः स्थायः प्रोक्तस्तज्ज्ञैः सलम्बितः॥ (S.R.III 154)

The analogy of the sound of water in a half-filled jar can be perceived in singing with very deep breath and with extra vigour. It cannot be perceived in fast tempo, nor are all singers capable of demonstrating it.

6. *Avaskhalita*.

अवस्खलति यो मन्द्रादवरोहेण वेगतः। सोऽवस्खलित इत्युक्तः,

(S.R.III 155)

This implies an abrupt descent to 'Mandra' and then again a sudden ascent from 'Mandra'; e.g. पऽमगरि नि ध प पऽ।

7. *Troṭita*.

त्रोटितस्तु स्वरे क्वचित्।

चिरं स्थित्वाऽग्रिमवर्त्तारं स्पृष्ट्वा प्रत्यागतो भवेत्॥ (S.R.III 155,156)

When a particular note is prolonged, after that its octave note is touched for a very short while and the original note is reverted to, it is called Troṭita; e.g. सऽऽऽऽस स।

8. *Sampraviṣṭa*. घनस्वरोवऽरोहे स्यात् संप्रविष्टः, (S.R. III 156)

When there are closely knit Svara-s in descent e.g.

स स स नि नि नि ध ध ध प प प

etc. or when the intensity of notes is full in descent.

9. *Utpraviṣṭa*. This is just the opposite of the above and implies close Svara-s or full intensity in ascent.

तथाविधः। आरोहिण्युत्प्रविष्टः स्यात्, (S.R.III 157)

10. *Nihsṛṭa*.

यत्र स्वराणां निःसरणमिव, (S.)

स्वरास्तु यत्रैव विनिःसरन्ति स्थायस्त्वसौ निःसरणाभिधानः।

(S.S.III 229)

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This seems to imply the flowing out of Svara-s from a particular point; e.g. सऽऽगमपनि स गऽऽऽ।

11.*Bhrāmita*. This may be interpreted as the cyclic movement of notes bearing the analogy of a merry-go-round; e.g. मनिधम मनिधम मनिनि मनिनिधम etc.

यत्र भ्रमन्तीव खलु स्वराः स स्थायो भवेद् भ्रामितनामधेयः॥

(S.S.III 229)

12.*Dīrghakampita*. This obviously refers to long shakes.

यत्र स्वराणां खलु दीर्घकम्पः स्थायः स दीर्घादिमकम्पितः स्यात्॥

(S.S.III 230)

13. *Pratigrāhyollāsita*.

प्रतिग्राह्योल्लासितः स्यादसौ यः प्रतिगृह्यते।

उत्क्षिप्योत्क्षिप्य निपतेत् केलिकन्दुकसुन्दरः॥ (S.R.III 157,158)

यत्र स्वरास्तन्तुवदेव केल्यामुत्क्षिप्य चोत्क्षिप्य च गृह्यमाणाः।

स्थायं तमेनं परिगृह्यपूर्वमुल्लासितं संकथयन्ति सन्तः॥

(S.S.III 230,231)

Where notes are thrown out like a ball and are again caught up; e.g. in समऽम मसऽस, रिपऽप परिऽरि, गधऽध, धगऽग।

14. *Alambavilambaka*.

द्रुतपूर्वो विलम्बान्तः स्यादलम्बविलम्बकः। (S.R.III 158)

That which is sung or played first in Druta Laya and then in Vilambita Laya. This can find a place in a composition, or in Gatibheda (e.g. 1/4, 1/2, 1) or in tonal embellishments.

15. *Troṭitapratīṣṭa* or *Troṭitapraviṣṭa*. Breaking in Tāra or Mandra at a particular note and resuming the same in Mandra or Tāra respectively.

स्यात् त्रोटितप्रतीष्टोऽसौ यत्र स्यात्तारमन्द्रयोः।

प्रथमं त्रोटयित्वैकमपरस्य प्रतिग्रहः॥ (S.R.III 159)

16. *Prasṛtākuñcita*.

प्रसृताकुञ्चितः स्थायः प्रसृताकुञ्चितध्वनिः। (S.R.III 160)

Where the volume is broadened in the beginning and contracted towards the end.

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17. *Sthira*.

स्थायिवर्णस्थितिः कम्पः स्थिर इत्यभिधीयते ॥ (S.R.III 160)

Kampa in 'Sthāyi-Varṇa' i.e. repeated or constant shake on solitary 'Svara-s'.

18. *Sthāyuka*.

एकैकस्मिन् स्वरे स्थित्वा स्थित्वा वाथ द्वयोर्द्वयोः ।

त्रिषु त्रिष्वथ वा स्थायो रचितः स्थायुको मतः ॥ (S.R.III 161)

Staying on one, two or three Svara-s and then proceeding forward; e.g. सऽऽरिऽऽ गऽऽ, or सरिऽऽ, रिगऽऽ गमऽऽ, मपऽऽ, or सरिगऽऽ, रिगमऽऽ etc.

19. *Kṣipta* or *Kṣipra*.

ऊर्ध्वः प्रसारितः क्षिप्तः, । (S.R.III 162)

That which is spread out in Tārasthāna. Kṣipta literally means 'thrown out' (popularly called फेंक in Hindi). If the reading 'Kṣipra' of S.S. is accepted it will mean fast tempo, but that will be identical with द्रुत.

20. *Sūkṣmānta*.

सूक्ष्मान्तोऽन्तेऽल्पतां गतः । (S.R.III 162)

This is very much similar to No. 16 above in this group viz. Prasṛitākuñcita, but the latter implies extra-broadening (of volume) in the beginning whereas this may begin in normal intensity.

IV. Thirty-Three APRASIDDHA (Obscure) STHĀYA-S WITH SAṄKĪRṆA (Indistinct) LAKṢAṆA-S.

1. *Pertaining to 'Prakṛitistha Śabda'*--where the notes are produced with normal intensity without extra force or softness.

शब्दः प्रकाशते येषु धृतिभृत्यादिवर्जितः ।

स्वभावादेव शब्दस्य प्रकृतिस्थस्य ते मताः ॥ (S.R.III 162,63)

विवर्जिताकुञ्चनपूरणाद्याः स्वाभाविका येषु भवन्ति शब्दाः ।

स्थायाः स्युरेते प्रकृतिस्थशब्दसम्बन्धिनो गानविदां प्रसिद्धाः ॥

(S.S.III 238)

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2. *Pertaining to Kalā*--implying artificial reduction of intensity.

येषु सूक्ष्मीकृताः शब्दास्ते कलायाः प्रकीर्तिताः। (S.R.III 164)

3. *Pertaining to 'Ākramaṇa'*–implying the use of extra energy of Prāṇa or breath.

भृशं प्राणप्रतिग्राह्या ये स्युराक्रमणस्य ते। (S.R.III 164)

4. *Pertaining to Ghaṭanā*. This refers to conscious effort in giving a particular form to a 'Sthāya' on the analogy of a craftsman who carves out a stone pillar. 'Kāṇḍāraṇā' (No. II-18 above) referred to the analogy of engraving on a stone pillar, but this refers to 'Ghaṭanā' (or गढ़ना in Hindi) which means 'giving a form' (not necessarily embellished).

ते स्थाया घटनाया ये शिल्पिना घटिता इव॥ (S.R.III 164)

स्थायास्तु ये वर्धकिकल्प्यमानस्तम्भा इव स्युर्घटनादिमास्ते॥

(S.S.III 240)

5. *Pertaining to 'Sukha'*–those that are pleasant to the ear. This bears close similarity to 'Rakti' (No. II-7 above), but 'Rakti' may be said to be deeper than 'Sukha' as the former is not only pleasant but has a potentiality to impart emotional colour to the mind; 'Sukha' may be confined to pleasure of the 'sense-level'.

सुखदास्तु सुखस्य स्युः, (S.R.III 165)

स्थायास्तु ये श्रोत्रसुखदाः स्युः सुखस्य सम्बन्धितयोदितास्ते।

(S.S.III 240)

6. *Pertaining to 'Cāli' or 'Jakkā'*.

चालिर्जक्केति कीर्तिता। स्थायास्तदन्विताश्चालेः, (S.R.III 165)

चालिर्भङ्गिविशेषेण स्वराणां चालनं सा लोके जक्केति कथ्यते॥ (S.)

'Bhaṅgiviśeṣa' may be explained as a special crooked or winding course of notes or a special 'break and turn' as implied in the 'Moḍāmoḍī' of P. (No. II-15 adove).

7. *Pertaining to 'Jīva-Svara'* : those that centre round the 'Aṁśa Svara' (predominant note) of a Rāga. 'Aṁśa' has not

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been here used in a restricted sense as is the case in No. II-10 above.

अंशो जीवस्वरो मतः। तत्प्राधान्येन ये गीताः स्थाया जीवस्वरस्य ते॥

(S.R.III 166)

8. *Pertaining to 'Vedadhvani'* : bearing similarity with 'Vedadhvani'– i.e. either staying too long on a note or moving round two or three notes for a long time.

वेदध्वनिनिभध्वानाः स्थाया वेदध्वनेर्मता॥ (S.R.III 166)

9. *Pertaining to Ghanatva* : those having 'Antaḥsāratā' or fulness or richness of volume.

अन्तःसारो घनत्वस्य,। (S.R.III 167)

10. *'Śithila'* literally means slack i.e. the opposite of Gāḍha'. But S. and S.S. call it the opposite of 'Ghana' which does not sound to be correct.

शिथिलो घनत्वप्रतियोग्यर्थः। (S.)

11. *Avaghaṭa.*

दुष्करोऽवघटः प्रोक्तः। (S.R.III 167)

That which is very difficult. P. has referred to the element of 'difficulty' as 'Durvāsa,' which is restricted to pitch-range.

तारमन्द्रसमायोगात् प्रयोगो यत्र दुष्करः।

वर्तते स तु, गीतज्ञैर्दुर्वासः परिकीर्तितः॥ (S.S.Sāra II)

12. *Pluta.* प्लुतोऽत्यन्तविलम्बितः। (S.R. III 167)

i.e. in very slow tempo.

13. *Rāgeṣṭa.* रागेणेष्टः, स्वपूर्त्यर्थं रागेष्ट इति कीर्तितः। (S.R. III 168)

That which is essential for making a particular 'Rāga' complete or full.

14. *Apasvarābhāsa.*

स स्यादपस्वराभासो भात्यपस्वरवत्तु यः। (S.R.III 168)

यस्तु सुस्वरोऽप्यपस्वरवदवभाति सोऽपस्वराभासः। (S.)

That which appears to be out of tune (Apasvara) in spite of being in tune (Susvara). This is rather difficult to explain, but one explanation may be offered as follows. Sometimes the

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musicians (singers or instrumentalists) leave the original tonic for a while and give the position of tonic to some other note. If the listener cannot apprehend this short-time shift of tonic he may not be able to follow what the musician is driving at and may have a feeling of having lost the track and the notes may appear to him to out of tune, though they are really not so.

15. *Baddha.*

स्तब्धस्थायस्तु बद्धः स्यात्, । (S.R.III 169)

This implies a standstill position of a tone e.g. when a note is prolonged and movement seems to be absent (though physically a single tone also implies a succession of vibrations).

यस्तु निगलित इव स्तब्धस्तिष्ठति स्थायः स बद्धः । (S.)

यः शृङ्खलाबद्ध इवावभाति स्थायं तु तं बद्धमुशन्ति सन्तः ॥

(S.S.III 246)

16. *Pertaining to Kalarava.*

बहुत्वं मधुरध्वनेः ।

यस्मिन् कलरवस्यासौ, । (S.R.III 169)

'Bahutva' (abundance) of sweet Dhvani (tones) can be explained in melodic music in terms of the simultaneous tones of many instruments or voices produced in unison or in octave.

17. *Chāndasa.*

छान्दसोऽचतुरप्रियः ॥ (S.R.III 169)

यस्तु छान्दसानामचतुराणामविदग्धानां प्रियः सच्छान्दसः । (S.)

That which is dear or appealing to the unrefined or uncultured listeners. For example, rivalry between the main musician and the drum-accompanist has a natural appeal for the untrained listeners.

18. *Sukarābhāsa.*

सुकराभास इत्युक्तो दुष्करः सुकरोपमः ॥ (S.R.III 170)

That which appears to be easy, but is very difficult. All students of music have experience of this. Great masters alone can render difficult pieces in such a way as to make them appear very easy.

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19. *Saṃhita.*

घण्टानादवदायातस्तारान्मन्द्रं तु संहितः। (S.R.III 170)

यो घण्टानादवत् तारान्मन्द्रं यातोऽवतीर्णकः॥ (S.S.III 248)

P. gives a similar definition under the name 'Avatīrṇaka'. The proceeding of a tone from 'Tāra' to 'Mandra' accompanied by reduction in intensity just as is the case in the 'Anuraṇana' of Ghaṇṭā (Bell).

20. *Laghu.*

लघुर्गुरुत्वरहितः,। (S.R.III 171)

The meaning of 'Gurutva' and 'Lāghava' is not clear here, it may mean either the use of 'Laghu' (short) syllables in abundance or an easyflowing way of singing or playing.

21. *Antarā.*

ध्रुवकाभोगयोस्तु यः। अन्तरे सोऽन्तरः, (S.R.III 171)

This is a 'Dhātu' (section) of a 'Prabandha' (composition), which stands in-between 'Dhruva' and 'Ābhoga'. It is difficult to say why it has been accorded a place in 'Sthāya-s' in exclusion of the other Dhātu-s. The only explanation that appears to be plausible is that 'Antara' may denote a melodic piece designed for joining 'Dhruva' and 'Ābhoga' and thus it may be taken to be basically different from the other 'Dhātu-s'.

22. *Vakra:*

वक्रो भवेदार्जवहीन एव। (S.S.III 250)

This is the opposite of 'Ṛju' and implies the use of Svara-s in a crooked way.

23. *Dīptaprasanna.*

सुकरस्तु यः। तारे दीप्तप्रसन्नोऽसौ,। (S.R.III 171,72)

That which is used in 'Tāra' (upper register), with ease, so says S.R. but S. and S.S. give a somewhat different interpretation.

यस्तु तारस्थाने सकलोऽन्यूनः सम्पूर्णः प्रतिभाति स दीप्तप्रसन्नः। (S.)

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तारे तु यः पूर्णवदेव भाति दीप्तप्रसन्नं तमुदाहरन्ति। (S.S.III 250)

This seems to imply a sense of completeness in the 'Tāra-sthāna'.

24. *Prasannamṛdu.*

'Mṛdu' should be taken here to stand for 'Mandra' i.e. easy-flowing and tender tones in 'Mandra' are implied here.

सुकरः कोमलध्वनिः। प्रसन्नमृदुरित्युक्तः, (S.R.III 172)

25. *Guru.*

गुरुर्मतो लाघववर्जनेन, (S.S.III 251)

This is the opposite of 'Laghu' (No. 20 above) and may stand either for an abundance of long syllables or a sense of heaviness in tone-production.

26. *Hrasva*--denotes shortness of duration.

ह्रस्वः स्तोकः, (S.R.III 173)

S.S. define it thus :--

ह्रस्वो मतो यः खलु कम्पवत् स्यात्॥ (S.S.251)

The significance of 'Kampa' is not clear here. The explanation of P. for 'Bokkala' (a Sthāya-name) seems to be approximate to that for 'Hrasva' found in S.R.

स्थायः स्वल्पपरीमाणो बोक्कल इति कथ्यते॥ (S.S.Sāra II 120)

27. *Śithilagāḍha.*

सान्द्रत्वहीनः सबलश्च यः स्थायो मतोऽसौ शिथिलादिगाढः। (S.S.III 252)

क्रमेण गाढतां त्यक्त्वा ललितस्वरवर्तनम्।

यच्च गाढमिति प्रोक्तं गीतलक्षणकोविदैः॥ (S.S.Sāra II)

That which has both Śithilatā (slackness) and Gāḍhatā or Sabalatā (force).

28. *Dīrgha.* S. reads 'Dīpta'. 'Dīrgha' is the opposite of 'Hrasva' and stands for length of duration.

दीर्घो मतो ह्रस्वविलक्षणः स्यात्। (S.S.III 252)

29. *Asādhāraṇa.*

शब्दशारीरगुणतः सुकरः सुस्वरोऽथवा।

यः कस्यचित्न सर्वेषां सोऽसाधारण उच्यते॥ (S.R.III 173,74)

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यस्तु कस्यचिदेव पुरुषस्य शब्दगुणेन शारीरगुणेन वा सुकरः, सुखेन कर्तुं शक्यः सः; सुस्वरः, अपस्वरहीनो वा, न तु सर्वेषां पुरुषाणां सोऽसाधारणः ॥ (S.)

That which cannot be rendered by all musicians i.e. uncommon.

30. *Sādhāraṇa* (common).

सदृशो यस्तु सर्वेषामसौ साधारणः स्मृतः । (S.R.III 174)

31. *Nirādhāra*.

न वाञ्छति वहन्यादि यः स्वनिर्वाहहेतवे ।
उच्यते स निराधारः । (S.R.III 175)

This seems to be the opposite of 'Apekṣita' (No. II-31 above). It can be conceived as the last phrase in a particular section which brings about a sense of completeness and which does not require any other phrase for its completeness. P. has given a similar interpretation for 'Vidārī' (a Sthāya name).

आलप्तिर्विलसत्तालकाला विश्लेषितस्वरा ।
वर्तते चेन्निरालम्बः स विदारीति गद्यते ॥ (S.S.Sāra 63-64)

32. *Duṣkarābhāsa*.

सुकरो दुष्करोपमः । दुष्कराभास इत्युक्तः, । (S.R.III 175.76)

Artificial rendering of a piece so as to give it an air of being very difficult.

33. *Miśra* (mixed).

मिश्रणान्मिश्रको मतः ।

(S.R.III 176)

This includes all mixed varieties and the fifteen Gamakas have also been used in making the mixed varieties. S.R. mentions 36 varieties of 'Miśra Sthāya' just by way of illustration and says that infinite varieties can be conceived in this category. Saṅgītarāja mentions 66 varieties further sub-divided as follows according to the number of varieties mixed into one. Dviyogaja 29 + Triyogaja 16 + Caturyogaja 10 + Pañcayogaja 5 + Ṣaṭsaṁyogaja 6 = 66.

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PRABANDHAS
or
Compositional Patterns of Hindustani Music*

(Synopsis of Illustrated Talk)

Owing to obvious limitations, we shall have to concentrate on *Prabandha-s* of vocal music only although the term is equally applicable to instrumental music as *Vādya Prabandha-s*.

The term Prabandha has been in vogue in Indian musical parlance since the time of Mataṅga's Bṛhaddêśī, i.e., in the early centuries of the Christian era. It was used for denoting various forms of compositions in Dêśī music which may be identified with semi-secular music. Today this term is almost lost from usage; it has been replaced by the popular word Bandish or Chīj on the one hand and, on the other hand, there is a rare use of this term in a very restricted sense, i.e., it is sometimes used for those compositions of the Dhrupad style which make use of more than one tāla just like Tālamālikā or for those compositions of the Dhrupad style which comprise Sargam or solfa syllables and some Pāṭākṣara-s or syllables associated with various musical instruments in addition to the usual verbal structure of a musical composition. This is, of course a very restricted use of this term which literally means a composition, literary (काव्यबन्ध) or musical or both.

We know that Indian music, especially Hindustani music, is improvised for most of its part. We do not have musical compositions comparable to those in Western music where performance in music is generally limited to interpretation of the composer. We have melodic patterns in our Rāga-s, and

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rhythmic pattern in our Tāla-s, and the performance is due to improvisation in these patterns. But, all the same, we do have musical compositions which usually form part of any musical performance and which serve the purpose of a basic outline for all improvisations. The potentialities of improvisation around a musical composition were duly recognised, in our old musical texts, as is evident from the term *Rūpaka-ālapti* used in *Saṅgīta-ratnākara*, which means improvisation within the Rāga and Tāla of the *Rūpaka* which is another name for *Prabandha*. In this sense all the present-day musical compositions are *Prabandha-s* but, unfortunately, we have lost this usage.

Literally *Prabandha* means Pra (Prakṛṣṭarūpêṇa) bandha–that in which the parts are strongly tied up into a single whole, i.e., it implies unity which is a fundamental requisite of all artistic creations.

Gāna or *Dêśī Saṅgīta* has been divided into *Nibaddha* and *Anibaddha gāna*. Now *Nibaddha* can be taken to stand for composed music and *Anibaddha* for improvised music. *Prabandha*, *Vastu* and *Rūpaka*–these three are synonyms of *Nibaddha-gāna*, and *Anibaddha-gāna* is Rāga-ālapti or elaboration of a Rāga in *Ālāpa* without its being associated with a composed piece. This form of Ālapti is still in vogue in the Dhrupad style when elaboration precedes the rendering of the composition. It naturally follows from the description of *Nibaddha* and *Anibaddha* that *Nibaddha* is *Satāla* (with *Tāla*) and *Anibaddha* is *Atāla* (without Tāla); but if *Nibaddha* is taken to mean preconceived or pre-composed music, and *Anibaddha* is taken to mean just the opposite, i.e., improvised music, then the improvisations that are associated with *Prabandha* by way of Rūpaka-ālapti will also have to be included in *Anibaddha-gāna* because inspite of their being rendered with Tāla, they are not preconceived or pre-determined. Similarly, if the *Atāla-ālapti* preceding the Dhrupad is composed just like 'Ṭhāya-s' as referred to by Veṅkaṭamakhin (as composed *Rāga-ālāpa-s* without Tāla) then

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it will have to be included in *Nibaddha-gāna* although it is fettered by Tāla. It can, therefore, be said that although *Nibaddha* has a natural affinity with *Satāla*, and *Anibaddha* with *Atāla*, yet both these sets of terms are independent to some extent, i.e., Nibaddha may sometimes be *Atāla* and *Anibaddha* may be *Satāla*.

Prabandha or musical composition has been conceived in our Saṅgīta Śāstra as a human organism and has been described in terms of *Dhātu-s* and *Aṅga-s*. *Dhātu-s* are the sections into which a composition is divided and *Aṅga-s* are the various elements that go to make it. (Illustration).

Close connection exists between composition and improvisation. (Illustration).

Styles : Dhrupad, Khyāl, Ṭhumarī (Illustration)

Similarly, the rhythmic structure of a particular composition within a given style also has considerable influence on the improvisation, e.g., a *Tritāla* song starting from the 9th *mātrā* and another starting from the 7th or the 12th *mātrā* will have different patterns of *tāna-s*. Similarly a *Dhrupad* or *Dhamār* starting from the *Sama* or one starting from a different point in the rhythmic cycle will make some difference in the rhythmic improvisation. (Illustration).

– Delhi Saṅgīta Samāj, 25-4-64

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GANDHARVA*

Sadagopan - Premlata - Bṛhaspati

(A Colloquium)

Sadagopan. It is generally recognized that the word *Gāndharva*, as applied to the Science and Art of music, is derived from *Gandharva*, "a race of semi-divine beings". I believe it is reasonable to suppose that the 'semi-divine' *Gandharva* world is the inner world of the artist--the free, imaginative, intuitive mind from which all artistic creations arise.

But is it not somewhat incongruous for "scientific" studies of music history to give a geographical habitat to the *gandharva-s*? There are music history books which confuse the word with *gāndhāra* (which is the term used to denote a sculptural style) and say that the *gandharva-s* were a semi-divine race settled in the *Gāndhāra* or *Khaṇḍahār* tract of Afghanistan. Apart from this interpretation being unscientific, I think it is also wrong etymologically to derive *gandharva* from *gāndhāra*. Could you, Dr. Bṛhaspati and Dr. Premlata, throw light on this point? We may also perhaps discuss the subject in general.

Bṛhaspati. The fundamental canon of scholarly studies in the Indian tradition is that both the *vyutpatti* (etymological derivation) and *pravṛtti* (usage) of words are taken into account. *Vyutpatti* lends the general meaning of the word, and *pravṛtti* stands for *rūḍhi* (traditional usage). Accordingly, I have the following observations on the word *gāndharva*. The etymological derivation of *gandharva* is :– गन्धम् अर्वति इति गन्धर्वः (one who can perceive *gandha* or smell) and *gāndharva* is that which pertains to the *gandharva*. In the five *bhūta-s* (elements), *Pṛthvī* (earth) is the grossest; *gandha* being the

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attribute of *Pṛthvī*, it includes all the other four attributes of the four previous *bhūta-s*, viz. *śabda* (of *Ākāśa*), *sparśa* (of *Vāyu*), *rūpa* (of *Agni*), and *rasa* (of *Jala*). The *Gandharva* has some special faculty making him superior to the ordinary human being, by which he is able to perceive through *gandha*. There is a reference into a special layer or consciousness where the intangible (similar to *gandha*) is perceived as tangible (अमूर्तस्य मूर्तवद् दर्शनम्।). Thus *gandharva-s* are *jīva-s* (beings) of a special category who are comparable to *deva-s* (divine beings) because of certain qualities, if not actually *deva-s*.

According to *rūḍhi* or usage, the word *gandharva* is used in the following meanings (according to *Amarakōśa*) :–1. तुम्बरूप्रभृतयो देवगायना: (I-II) 2. गीतमाधुर्यसम्पन्न: (मनुष्य:) (I-55) 3. मृगजाति: (V-II) 4. घोटकजाति: (VIII-44)

The following verse from *Haimakośa* quoted in *Mahēśwara's* commentary on *Amarakośa* gives the six conventional meanings of this word :–

गन्धर्वस्तु नभश्चरे पुंस्कोकिले गायने च।
मृगभेदे तुरङ्गमे अन्तराभवदेहे च॥

Premlata. The semi-divine *gandharva* is said to move about in the *Ākāśa* or the sky.

Sadagopan. The sky outside and inside, I suppose--*Bahir-ākāśa* and *Dahar-ākāśa*? That may perhaps explain their freedom as well as their special association with music--which is *Nāda-Vidyā*, and *Nāda* is the attribute of *Ākāśa*.

Premlata. Your inference is quite sound. The other meanings of the word are :–the male cuckoo, the singer, species of deer and horse and a state of existence where the body is born at a level intermediate between earth and heaven.

Sadagopan. We are concerned here with the divine, semi-divine or human beings associated with music. Contemplation, I believe, is also a special quality of *gandharva-s*. Am I right?

Premlata. Yes, certainly; the *gandharva* is a

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contemplative being, and so of refined senses. According to *Nāṭya-Śāstra* and *Vālmīki-Rāmāyaṇa*, there is a *gandharva* known as Tumburu who is the *draṣṭā* (seer) of *Dhaivata* and *Niṣāda svara-s*.

Bṛhaspati. *Upasvara* (harmonic tone) is the *gandha* of *svara*. *Svara* arises out of *āghāta* and is tangible or audible as a gross sound, but *Upasvara* arises out of *anuraṇana* (resonance) and, being too subtle for ordinary perception, it is the *gandha* of *svara*, so to say. The *Dhaivata* audible as the harmonic of *Madhyama* (in modern nomenclature the '*Svayambhū*' *Gāndhāra* audible from *Ṣaḍja*) is the subtle *gandha* of *svara*, and it was perhaps Tumburu who had perceived this overtone first; thus he was a *gandharva*, i.e. one who could 'smell' or perceive subtle tonal entities. It is a well-recognized idea that Tumburu had perceived *Dhaivata* and *Niṣāda*.

Sadagopan. *Gandha*, or smell, is here used as a figure of speech, according to you. It could be, but may I offer another explanation?

Bṛhaspati. Please do, by all means.

Sadagopan. To smell the subtle smell of the earth, one may be on the earth but not of it. In other words, the "semi-divine" musician is one who is or has risen above the drab earthly level.

Bṛhaspati. You are right. Our *Śāstra-s* speak of *Manuṣya gandharva-s* and *Deva-gandharva-s*. Of that a little later. Now, to proceed with *svara-darśana*, the seers of the 7 *svara-s* are known as follows. All of them may not be recognised as *gandharva-s*, but they certainly possess the subtle power of observation of musical tones and overtones. Thus *gandharva-s* are closely related with the original perception of tones. Their intimate association with the evolution or manifestation of music is therefore unquestionable.

वह्निर्वेधाः शशाङ्कश्च लक्ष्मीकान्तश्च नारदः।
ऋषयो ददृशुः पञ्च षड्जादींस्तुम्बुरुर्धनी॥

(Saṅgīta Ratnākara Vol. I, 3/56-57)

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Premlata. The divinity associated with the *gandharva-s* can be explained in the above context on the basis of the subtle faculty of extraordinarily subtle perception or observation which is the manifestation of divinity. This faculty is specially associated with the *brāhmaṇa-s* (seekers of Truth) and hence they are called '*Bhūdeva-s*', *deva-s* on this earth. The *vyutpatti* of *deva* is :–

दीव्यति क्रीडति यस्माद् रोचते द्योतते दिवि।
तस्माद्देव इति प्रोक्तः

—(शब्दस्तोममहानिधिकोशः)

The purport of the above is that *deva-s* have attributes denoting special faculties of *Rōcana* or *Dyōtana* (enlightenment). The divinity of *gandharva-s* is also of the same category. Our *Śāstra-s* say that the *deva-s* conquer death with *Brahmacarya* (the experience of Truth) and *Tapasyā* (quest for knowledge). These two *guṇa-s* immortalise the mortal.

Sadagopan. Yes, we recognize that such divinity can manifest itself even in the mortal human being.

Bṛhaspati. The *Taittirīyōpaniṣat* speaks of *Manuṣya-gandharva-s* and *Deva-gandharva-s* as follows :–

ते ये शतं मानुषा आनन्दाः स एको मनुष्यगन्धर्वाणामानन्दः। श्रोत्रियस्य चाकामहतस्य च। ते ये शतं मनुष्यगन्धर्वाणामानन्दाः, स एको देवगन्धर्वाणामानन्दः। श्रोत्रियस्य चाकामहतस्य।

(तैत्तिरीयोप० II-8)

The enjoyment of *Manuṣya-gandharva-s* has been spoken of as hundred times richer than that of ordinary human beings and the enjoyment of *Deva-gandharva-s* has been spoken of as hundred times richer than that of *Manuṣya-gandharva-s*.

Thus the association of *Gandharva* with the *Gāndhāra* region is totally ruled out both etymologically and on the basis of convention or usage.

Premlata. The association of the attributes of *gandharva-s* with human beings has been spoken of by Bharata in the following words while describing the '*Gandharva-sattvā*' women :

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गान्धर्वे वाद्ये च नृत्ते च रता हृष्टा मृजावती।
गन्धर्वसत्त्वा विज्ञेया स्निग्धत्वक्केशलोचना॥

(Nāṭyaśāstra XXII 107)

The '*Gandharva-sattvā*' woman takes delight in being involved in *Gāndharva* (*Gīta*), *Vādya* and *Nṛtta*, is fond of cleanliness and has *snigdha* (unctuous) skin, hair and eyes.

Bṛhaspati. Now, having discussed the nature of *gandharva-s*, let us consider the *Gāndharva* pertaining to the *gandharva-s*. Bharata says :

यत्तु तन्त्रीकृतं प्रोक्तं नानातोद्यसमाश्रयम्।
गान्धर्वमिति तज्ज्ञेयं स्वरतालपदात्मकम्॥
अत्यर्थमिष्टं देवानां तथा प्रीतिकरं पुनः।
गन्धर्वाणां च यस्माद्धि तस्माद् गान्धर्वमुच्यते॥
अस्य योनिर्भवेद् गानं वीणा वंशस्तथैव च।

(Nāṭyaśāstra XXVII 8,9)

The following attributes of *Gāndharva* are evident from the above verses and from Abhinavagupta's commentary on the same :

1. It is constituted of *Svara*, *Tāla* and *Pada*. *Svara* is manifested by the human voice and instruments like *Vīṇā*, *Vipañcī* and *Vaṃśī*. Tāla is the substratum of *Gīta* and is manifested through instruments. *Pada* is manifested by the human voice. *Gāndharva* is the collective name of these three. This *Gāndharva* is regulated by the *Gāndharva-Śāstra*.

2. It is to be distinguished from *Sāma-gāna*. The tonal structure of *Sāma* was in the descending order (*avarohātmaka*) and there was no *grāma-vibhāga* (classification of *grāma-s*) in *Sāma*, but *Gāndharva* established the classification of *grāma-s* with the evolution of the *ārohāvaroha* (ascending and descending order) and with the observation of the *Ṣadja-saṁvādī Pañcama* and the *Ṛṣabha-saṁvādī Pañcama*.

Sadagopan. Yes, we know that, but these are the physical aspects. There must be, I believe, more significant differences, deeper and subtler, between *Sāma* and *Gāndharva*. I think we should discuss *Sāma* separately later.

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Bṛhaspati. Yes, we may. Thirdly, *gāndharva* is highly propitiatory for the *deva-s*. It is more effective in propitiating the *deva-s* than *Japa*, *Tapas*, *Yajña* and *Upāsanā*. This is the *adṛṣṭaphala* (unseen benefit) of *Gāndharva* which goes mainly to the *Prayōktā* (performer) and secondarily to the *Śrotā* (listener). The *gāndharva* yields delight to the *gandharva-s*.

Premlata. It is clear that *gāndharva* refers to systematised music based on *Sāma* and *laukika* or secular music prevalent in the various regions. In *gāndharva*, under *svara*, the names of the 7 *svara-s* of *Sāma–Prathama*, *Dvitīya*, etc.-became *Madhyama*, *Gāndhāra*, etc. Similarly the exposition of *Mūrcchanā-s* and *Jāti-s* was made on the basis of *grāma-vibhāga* (classification of *grāma-s*) referred to above. The keen analytical faculty of *gandharva-s* established the *grāma-s*, *mūrcchanā-s* and their *auḍuva* (pentatonic) and *ṣāḍava* (hexatonic) varieties known as *tāna-s*. These *tāna-s* were later given the names of various *yajña-s*; thus their use was associated with *yajña-s* after the scientific systematisation of *gāndharva*. The *Jāti-s* expounded by Bharata were also devised for broadly classifying the various tunes and melodic phrases prevalent in *loka* (secular traditions). Seven basic or fundamental melodic structures were systematised as the 7 *śuddha-jati-s* bearing the names of the 7 *svara-s* such as, *Ṣāḍjī*, *Arṣabhī*, *Gāndhārī*, etc. The mixed varieties of these structures were systematised as the 11 *Samsargaja-jāti-s*, a number of which bear regional names.

This much for the *Svara* aspect of *Gāndharva*. In its *Tāla* aspect, basically two *tāla-s* were accepted–viz., *Cañcatpuṭa* and *Cācapuṭa*. Three varieties of these two were also added and five *tāla-s* were spoken of in all. In the *Pada* aspect the 7 *śuddha gītaka-s* expounded by Bharata formed part of *gāndharva*.

Bṛhaspati. Another *vyutpatti* of *gāndharva* given by Abhinavagupta in his commentary on *Nāṭyaśāstra* XXVIII-10.

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—गां वाचं धारयतीति गान्धर्वम्। यथाह विशाखिलाचार्यः—"पुरा स्वर्गे प्रणष्टां (वाचं) देवेभ्यः (अधारयदिति गान्धर्वम्)"।

Gāndharva, according to this *vyutpatti*, is that which holds *Vāk* (the verbal aspect of *Gīta*). The following *Paurāṇika* anecdote narrated in *Nāṭyaśāstra* V 31-42 explains the above quotation from Viśākhila, according to which *gāndharva* preserved the lost *Vāk* for the *deva-s*.

The *asura-s* (devils) took great delight in the *Nirgīta* (devoid of *Pada* or verbal structure) performance of the *sapta-gītaka-s* and decided to leave the *Gīta* to the *deva-s*. The *devas-s* took offence at this and approached Nārada, referred to here as a *gandharva*, asking for his permission to destroy the *Nirgīta* performance. Nārada pacified them, saying that *Nirgīta* would help preserve the *Gīta*, i.e., the *Pada* could be retrieved on the basis of *Nirgīta* (*Svara-Tāla*) whenever needed in future. Thus both *Gīta* and *Nirgīta* (or *Bahirgīta*) form parts of *gāndharva*.

Premlata. The systematised *gāndharva* also underwent modification in accordance with *Lōka-ruci* (popular taste) and regional variations. These modified forms of *Rāga*, *Tāla* and *Pada* were then classified under *Deśī* and Bharata's *gāndharva* was identified with *Mārga*. Really speaking, even the original *gāndharva* had taken due cognisance of regional varieties e.g., *Jāti* names such as *Āndhrī*, *Madhyamōdīcyavā–i.e.*, the *Madhyamā Jāti* prevalent in the *Udīcī* or northern region, etc.).

Sadagopan. Thank you. This again rules out the *Gāndhāra* (*Khaṇḍahār*) theory. I expect we will be discussing *Sāma*, *Mārga*, *Deśī*, *Jāti*, etc., in due course.

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HISTORY AND ORIGIN OF ṬHUMARĪ WITH SPECIAL REFERENCE TO GHARĀNĀS AND STYLES*

I-HISTORY AND ORIGIN.

1. General.

Ṭhumarī is the most popular form of North Indian Music cultivated by individuals, as distinguished from the spontaneous music of communities or social groups. It is therefore designated as classical music, as distinguished from folk music. It is comparatively more free from the restrictions of the strict discipline of orthodox classical music. For this reason it is called 'light' classical music.

As denoted by its feminine name, Ṭhumarī is characterised by a striking note of tenderness and the theme of its songs invariably is related to some or the other phase of human love in a state of amorous separation or union. Ṭhumarī lacks the virility of musical expression of the Dhrupada and Khāyala styles, both masculine names. The songs in the aforesaid manly styles do not always have love for their theme.

2. Origin of Ṭhumarī.

The most widely current theory attributes the origin of Ṭhumarī to the royal court of Oudh, especially that of Nawab Wajid Ali Shah. This causal theory of the origin of a musical style, like all causal theories of interpretation of historical problems, is at best rather partial in compass, if not superficial. Causal theories do not take cognizance of the inner homogenous continuity of human affairs, to which causal factors have to be related to have any real significance. In

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order to understand and interpret the basic trend which made possible the evolution of Ṭhumarī, attention has to be paid to the continuity of fundamental trends in Indian tradition of classical music which comes in an unbroken current from very ancient times and reflects India as an organic and vital cultural entity with a spiritual foundation too strong for any secular influence which does not owe loyalty to it.

Historically speaking, the true significance of the development of a new art-form can only be grasped when its understanding is related to the preceding cultural trends. Intrinsically also, any classical musical form has to be judged with reference to the fundamental concepts of musical theory. Indian society has nourished such a strong spiritual base for cultivation of arts that incompatible political or exotic influences have made only a slight, superficial and evanescent impact on the fundamental concepts of art which are rooted in the very soul of the people.

As is well-known, the theory of classical Indian music is enshrined in our traditional Saṅgītaśāstra. In studying any musical style and its characteristics an attempt has, therefore, to be made to relate it to the concept of musical forms as given in that Śāstra.

The main characteristics of Ṭhumarī are noted below.

3. Characteristic features of Ṭhumarī.

The main characteristic features of Ṭhumarī as a musical style and related facts may be enumerated as under :

(i) The musical effect of Ṭhumarī is dependent on the poetic content more predominantly than is the orthodox style of say Khyāla;

(ii) The poetic theme of songs sung in this style deals most often with Śṛṅgāra rasa, and has sometimes a dual significance, viz., spiritual and mundane;

(iii) Its lyric form, which is due to the restricted range of rāgas suitable for its rendering, and to its latitude of elaboration. It is at present the most lyrical of all forms of Indian light classical music;

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(iv) Judged from the familiar principle of art design 'Unity in diversity', this form dwells more on diversity than on the element of unity running through it of the melodic pattern;

(v) It requires a special quality of voice, natural or cultivated for proper rendering;

(vi) Its association with the 'Kathak' style of dance looked upon as an inferior dance style, led to the exponents of this musical style being assigned a low social status until recently;

(vii) The 'tālas' indentified with this form of music constitute one of its features;

(viii) The embellishments are tonal-verbal for the most part and not purely tonal ones which preponderate in the orthodox classical music.

Let us now proceed to see whether our Saṅgīta Śāstra recognises a musical form or style characterised as above. If it does, it will be reasonable to assume that forms or styles such as the Ṭhumarī are a normal feature of musical evolution from time to time in our country.

2. Ṭhumarī, an ephemeral evolute or a variant out of a long series of forms beginning with 'dhruvās' mentioned in Bharata's Nāṭya Śāstra.

Bharata deals with verbal-tonal rhythmic compositional patterns in the 32nd chapter of Nāṭya Śāstra, entitled Dhruvāvidhāna. He speaks of five type of Dhruvā in the context of drama (Nāṭya) viz., Prāveśikī (प्रावेशिकी), Ākṣepikī (आक्षेपिकी) Naiṣkrāmikī (नैष्क्रामिकी), Sāntarā (सान्तरा) and Prāsādikī or Prasādinī (प्रासादिकी अथवा प्रसादिनी). Prasādinī is described as रङ्गरागप्रसादजननी i.e. that which gives rise to colourful delight (Raṅgarāga) and self-engrossing happiness (Prasāda). As is naturally to be expected, this type is specially employed in the delineation of Śṛṅgāra Rasa. The following lines are significant in this context :

प्रसादनं संभ्रमे च तथानुस्मरणेऽपि च।
तथातिशयवाक्येषु तथा च नवसङ्गमे॥

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गर्वे च प्रार्थने चैव शृङ्गाराद्भुतदर्शने।
ध्रुवा प्रसादिनी कार्या तज्ज्ञैर्मध्यलयाश्रया॥

It may incidentally be noted here that Bharata has aptly enjoined the use of Madhya laya (medium tempo) in this type of Dhruvā which is specially fit for Śṛṅgāra Rasa, whereas he has enjoined 'Vilambita laya' for the Dhruvās suitable for Karuṇa Rasa and Druta Laya for those suitable for Vīra, Raudra, Adbhuta etc.

Matańga, the next important extant author after Bharata, has dealt with compositional patterns under Prabandhādhyāya. He speaks of Nādavatī, a type of Gaṇa-Ela (गण–एला) Prabandha, specially fit for Śṛṅgāra Rasa, as follows :

ऋग्वेदादिसमुद्भूता विचित्रध्वनिरञ्जिता।
एला नादवती रम्या वर्णालङ्कारशोभिता॥
गीयते मट्टतालेन नादयुक्ता पदे पदे।
टक्करागो भवेत्तत्र सर्वेषामनुरञ्जकः॥
श्वेतो वर्णश्च विज्ञेयः शृङ्गारः कथितो रसः।
कौशिकीवृत्तिराख्याता पाञ्चालीरीतिरिष्यते॥

The following characteristic features of this type of Prabandha can be noted from the above quotation :

(i) Remarkable beauty and variegated graceful embellishments;

(ii) Deployment of special rhythmic pattern (tāla);

(iii) The universal appeal of the Rāga or melodic pattern of this form. I shall shortly review this feature in some detail;

(iv) The presence of Kaiśikī Vṛtti and Pāñcālī Rīti; the former of these viz., Kaiśikī Vṛtti represents the graceful sportive tendencies of amorous love in drama (कैशिकी, गीतनृत्यविलासाद्यैर्मृदुशृङ्गारचेष्टितैः) and the latter viz., Pāñcālī Rīti, represents a special style of diction which is marked by the absence of compounds on the analogy of which it can be construed that this form makes use of short and sweet embellishments and avoids elaborate and intricate ones.

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It will be interesting and useful to review the special features of the Rāga chosen for this compositional form. It may be noted that Ṭakka is an important Grāma Rāga known as 'Bhāṣājanaka' i.e. it gives rise to the greatest number of Bhāṣās and Vibhāṣās. Bhāṣā is described as "Ālāpaviśeṣa" or a particular variety of improvised elaboration of a Rāga. It is well-known that only a few Rāgas permit of unrestrained variety in elaboration. Bhāṣā and Vibhāṣā imply a license for such variety as is evident from the following words of Mataṅga regarding these two Gītis or style-forms of rendering Rāgas :–

प्रयोगैर्गात्रजैः श्लक्ष्णैः काकुरक्तैः सुयोजितैः।
कम्पितैः कोमलैर्दीप्तैर्मालवीकाकुनान्वितैः॥
ललितैः सुकुमारैश्च प्रयोगैश्च सुसंयतैः।
भाषागीतिः समाख्याता एषा गीतिविचक्षणैः॥
यथा वै रज्यते लोकस्तथा वै सम्प्रयुज्यते॥

The last line deserves special notice as it speaks of the ascendancy of "Loka-rañjakatā" over all rules and regulations. Similarly he says for Vibhāṣā Gīti :-

ललितैर्बहुभिर्दीप्तैः कम्पितैरौरसैः समैः।
तारातितारैर्मसृणैर्मध्ये मध्यमदीपितैः॥
गमकैः श्रोत्रसुखदैर्ललितैस्तु यदृच्छया।
विभाषागीतिः संयोज्या यथा लोकोऽनुरज्यते॥

Here too the expressions यदृच्छया and यथा लोकोऽनुरज्यते indicate that 'Rakti' or 'Rañjakatā' and not rule or regulation is the main consideration in 'Vibhāṣā Gīti'. Thus, such Rāgas as have been described by ancient authors as "Bhāṣā-Janaka" can be understood to permit a degree of loosely restrained elaboration.

Śārṅgadeva gives a similar treatment of Nādavatī, the type of prabandha which we have just spoken of on the authority of Mataṅga. He also speaks of the preference of novelty to conventional rules, in certan varieties of prabandha forms. For example he says :–

नूतनै रूपकं नूलं रागः स्थायान्तरैर्नवः।
धातू रागांशभेदेन मातोस्तु नवता भवेत्॥

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That means to say, in certain Rūpakas (compositional forms) the melodic structure (Dhātu) is endowed with novelty through new 'Sthāyas' which may be somewhat extraneous to the intrinsic structure of the Rāga concerned.

This element of novelty is supplied by either the latent potentialities of the Rāga itself (Mūlajā Bhāṣā) or by the regional melodies known to the perfomer (Deśajā Bhāṣā) or by the shadow of a different Rāga (Chāyā Bhāṣā) or by the mixture of a number of Rāgas (Saṅkīrṇā Bhāṣā).

Śārṅgadeva's discussion of the varieties of Ālapti, or improvised tonal elaboration is also interesting in this context. He divides Ālapti into Rāgālapti and Rūpakālapti, the former being concerned with Rāgaprakaṭīkaraṇa, i.e. with unfolding of the tonal potentialities of the Rāga without any reference to the Rūpaka or the verbal-tonal-rhythmic pattern, and the latter being devoted to the Rūpaka itself. Naturally, the verbal content of the Rūpaka gets an important place in Rūpakālapti which expresses the finer shades of significance of words through appropriate tonal variations. Viewed in terms of Śārṅgadeva's definitions of Rāgālapti and Rūpakālapti, Ṭhumarī has to be treated as a musical pattern of the latter forms of Ālapti, and not of the former.

A rough similarity of the 'Bol-Banāva' (बोल बनाव) of Ṭhumarī can be traced to the varieties of Rūpakālapti, mentioned by Śārṅgadeva viz., Pratigrahaṇikā, Sthāyabhañjanī, and Rūpakabhañjanī. When the artist's attention is concentrated more on the tonal-verbal variations with the purpose of expressing musically the suggestions implicit in the words of the songs than in the effective exposition of the Rāga concerned, there is bound to be some deviation from the conventional pattern of the Rāga.

Reverting to the topic of Prabandha, it may be remarked that subsequent writers after Śārṅgadeva either avoided a treatment of Prabandha or were generally content with reproducing Śārṅgadeva's text on the subject almost verbatim.

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It is, therefore, not possible to connect the link of parallel trends with Ṭhumarī in our musical tradition relative to the period between the 14th and 17th centuries A.D.

It will not be out of place to give now a short account of the trends in folk music which may be taken to have supplied the raw material for refined and classicised light musical forms like Ṭhumarī. Caitī, Birahā and Kajarī forms of folk music of the eastern Uttar Pradesh, as also the 'Padas' and 'Ramainis' of the Kabir-Panthis (who have exercised a marked influence on the folk music of eastern U.P. and Bihar) may be mentioned in this connection. These must have contributed to and inspired the evolution of Ṭhumarī in Banaras. The theme of songs of Caitī, Birahā and Kajarī is mundane love and that of the music inspired by Kabir and his followers has a double significance of spiritual and mundane love. These have considerably influenced the songs of Ṭhumarī, especially of the 'Poorbī Aṅga.' Some popular Ṭhumarī songs with the following opening lines inspired by the Kabir cult, have a double meaning of spiritual love clothed in the garb of the mundane and may be cited as a typical example :–

१. बाबुल मोरा नैहर छूटोई जाय॥
२. मैं न लरी थी, श्याम निकस गए आज॥
३. ये दिन कैसे कटिहैं जतन बताय जैहो॥

Songs of somewhat similar content of erotic mysticism are known as 'Padams' in Karnatak music, and those having mundane love as their theme are called 'Jāvalīs' in the South. 'Lāvanīs' of Mahārāṣṭra are also a variety of erotic folk music. All these forms of folk music on the one hand and classical forms on the other, must have made possible the evolution of light classical forms in all parts of the country as a manifestation of a spontaneous cultural movement.

Ṭhumarī will thus be seen as one of the varieties of light classical music emerging at its time as a result of the impact of the classical music on the one hand, and folk music on the

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other in Northern India in line with similar developments in other parts of the country, as an incident in the normal course of musical history.

As regards the special quality of voice possessed by women for rendering of light classical forms such as Ṭhumarī, reference may be made to Śārṅgadeva's remarks on the subject. He mentions Madhura, Cehāla, Komala, Karuṇa, Snigdha, Raktimān etc. which are the qualities of the natural female voice which, generally speaking, have to be cultivated in the male. When Bharata wrote the following ślokas he had probably in mind the qualities naturally to be found in males and females.

प्रायेण तु स्वभावात् स्त्रीणां गानं नृणां च वादनविधिः।
स्त्रीणां स्वभावमधुरः कण्ठो नृणां बलत्वञ्च॥
यः स्त्रीणां वाद्यगुणो भवति नृणाञ्च गानमधुरत्वम्।
ज्ञेयः सोऽलङ्कारो न हि स्वभावो भवति तेषाम्॥

Bharata says that it is but natural that the women should sing and men play on the instruments, because women are endowed with a sweet voice by nature, and men with a forceful one. If, however, men are found adept in singing and women in playing on the instruments the music that should be deemed ornamental to their respective natures.

The qualities of 'Komalatā', 'Karuṇatva', etc., are not compatible with those required for singing the manly style of Dhrupad. Hence the popular belief that the voice of Dhrupad singers is unfit for Ṭhumarī. This is true as a rule, though there are exceptions to be found in actual experience. For example, the late Chandan Chowbey of Mathura was a great singer of Dhrupada as well as of Ṭhumarī. Moreover, in Dhrupada style itself there are the Dhamāra-Hori forms which have an erotic content and call for 'Mādhurya' of voice.

Similarly Kathak dancers, with whom the origin of Ṭhumarī of Lucknow is associated do not as a rule perform Ṭhumarī, as the voice of dancers is said to become unfit for

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graceful singing. However, those dancers who do 'Adā' or 'adhinaya' while sitting on the stage have been known to be excellent performers of Ṭhumarī. (This tradition of Kathak dancers is now dying out.)

5. Literary trends contemporary to the development of Thumari

The fundamental theory of Indian classical music, as indeed of all Indian art and poetry, is grounded in the theory of Nāda-Brahman or Śabda Brahmam and is thus linked with the Vedic religion. Bharata's Nāṭya-Śāstra, based on Vedic concepts, is the Bible of all branches of Indian art and poetics. Bharata applies the same sets of rules to the triple arts of song, dance and drama. As a consequence of this basic factor, historical developments in the fields of poetry, music and other arts, exhibit a clearly identifiable common trend. Parallels can easily be discerned, for instance, in the fields of music and dance and poetry, and may be cited to explain and elucidate developments in either field.

A very strong upsurge of spiritual poetry centred on divine eroticism of the Vaiṣṇava cult beginning with the poems of Jaideva, Vidyāpati, Caṇḍīdasa, Jñānadāsa etc. in eastern parts of the country and of Sūradāsa, Nandadāsa, Kumbhanadāsa, Haridāsa-Swāmi, etc. in the western, released literary torrents which inundated northern India with works depicting amorous sentiments, during the period known as the 'Rīti-kāla' of literature. Késava, Bihārī, Deva, Padmākara, Ghanānanda, etc., were the representative poets of this period.

As the aforesaid poetic literature permeated the intellectually middle class society with its middling intelligence and capacity, need must have been felt for a form of music which would be fit for cultivation by the said class and which could be used for expressing the popular poetry of the period.

Ṭhumarī was thus expressive in music of the prevailing trend in poetry. A similar development took place in the field of dance. The Kathak variety is a compromise between orthodox forms and folk dance.

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Thus parallel developments are clearly evident in the fields of the three arts, poetry, music, and dance all with an erotic bias. This is a fact which militates against any theory ascribing to the Nawabs of Oudh, the origin of Ṭhumarī, which was a form of music evolved during the course of the said triple movement, and cannot be studied in isolation from allied developments. The poetry of the aforesaid class of people was neither pedantic nor commonplace, and represented a compromise between the two extremes. A similar development in the musical field compromising the two extremes of orthodox classical music and folk music was thus a social necessity, which was supplied by Ṭhumarī.

6. Aesthetic Value

In its aesthetic content, Ṭhumarī abounds in Mādhuryaguṇa and Prasādaguṇa, but lacks the Ojas. (Lest objection be taken to the use of literary concepts in musical analysis it may be remarked paranthetically that the Indian Saṅgītaśāstra has borrowed bodily its aesthetic terminology from other fields including literature and has not got an independent aesthetic terminology of its own.) Mādhurya brings about melting of the heart (Cittadruti) and Prasāda instantaneously permeates the whole consciousness. Ojas on the other hand, is known for brightening or exciting the heart (Citta-dīptikārakaḥ), leading to 'ātma-vistṛti' or 'self-exceeding'. Mammaṭa speaks of these three aesthetic qualities or 'guṇas' in the following verses :–

आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम्।
करुणे विप्रलम्भे तच्छान्ते चातिशयान्वितम्॥
दीप्त्यात्मविस्तृतेर्हेतुरोजो वीररसस्थितिः।
बीभत्सरौद्ररसयोस्तस्याधिक्यं क्रमेण च॥
शुष्केन्धनाग्निवत् स्वच्छजलवत् सहसैव यः।
व्याप्नोत्यन्यत् प्रसादोऽसौ सर्वत्र विहितस्थितिः॥

According to Mammaṭa, Saṁyoga, Śṛṅgāra, Karuṇa, Viyoga Śṛṅgāra and Śānta are graded in the successive order of this enumeration for excellence and abundance of Mādhurya.

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Karuṇa (as distinct from Vipralambha Śṛṅgara) and Śānta Rasas as a rule rarely constitute the theme of Ṭhumarī songs. According to Mammaṭa's aesthetics, therefore, Ṭhumārī of Viyoga Śṛṅgāra has to be rated higher than that of Saṁyoga Śṛṅgāra and Bhajana which delineates Śānta Rasa has to be ranked higher than Ṭhumarī. Before passing on to a discussion of the gharānās and styles of Ṭhumarī it will be more convenient to conclude the foregoing discussions in the following summary.

7. Concluding Remarks on the History & Origin of Ṭhumarī

From the account of the origin and history of Ṭhumarī given in the foregoing paragraphs, it can be concluded that the main characteristics of Ṭhumarī viz., latitude in elaboration of Rāgas, predominance of amorous sentiments in songs, greater emphasis on verbal-tonal embellishments rather than on purely tonal ones, preference for the feminine voice, etc., are all features of light musical patterns recognised by the traditional Saṅgīta Śāstra which means that styles resembling Ṭhumarī have been in vogue from times immemorial and that Ṭhumarī must have had parent styles of which in the absence of notated records no definite information is available. It has, therefore, to be deemed as one of the ephemeral popular upsurges in the domain of classical music. The fact of royal patronage of popular varieties of music, is not to be treated as indicative of the genesis of those varieties. Royal patronage is to be viewed as an incident, however important, in the development of this style, and should not be exaggerated as a genetic element independently of the current of spontaneous art movement of musical expression of the people.

Ṭhumarī, therefore, marks one of the occasional manifestations of the indigenous trends in forms and modes of musical expression. The desire for freedom from rigid restraint of rules of orthodox classical music, or the urge to prefer 'Rakti' or 'Rañjakatā' to the sobriety or solemnity of orthodox

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styles, asserts itself normally in society and cannot be attributed to any single causal historical factor. 'Ṭhumarī' is an example of this perpetual musical urge in human nature. The rigorous disciplines of classical music appeal to a smaller group in any civilised society, and larger groups desire to cultivate less exacting disciplines.

Style forms which originate from the aforesaid urge of the musical classes which constitute the dividing line between the aristocracy or orthodox classical music on the one hand and the ordinary folk music of the masses on the other, appear and re-appear in history, generally with variations from the preceding forms in line with the styles of orthodox classical music and of folk music. Ṭhumarī may be rated lower in the scale of standards of orthodox classical music, but it has an important place in present day social life. It is significant that Ṭhumarī or its religious counterpart, Bhajana, is an almost essential part of a musical concert these days, without which no musical treat is deemed completely satisfying to the average audience. It remains now to offer remarks on the gharānās and styles of Ṭhumarī.

II-GHARĀNĀS AND STYLES OF ṬHUMARĪ

1. Gharānās.

As regards Gharānās of Ṭhumarī, it may be said at the outset that there appear to be no special Gharānās of this style-form of Indian music which like the Gharānās of Dhrupada or Khyāla can be associated with the names of their founders or originators. This is the view of all the living musicians whom I have met. Before writing this paper I specially interviewed Smt. Vidyādhari Bai, the old celebrated songstress now aged over 80 years for seeking information on the point. She also confirmed the belief that there never have been any Gharānās exclusively of Ṭhumarī.

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No performing musician is known to have attained eminence in the Indian musical world solely on the strength of his rendering of Ṭhumarī alone. All the musicians celebrated for their merit in excellent rendering of Ṭhumarī, have been exponents primarily of the Khyāla style. Finer shades of rendering Ṭhumarī by notable musicians have never been individualised as distinct Gharānās of Ṭhumarī-singers but have always been identified with the Gharānās of the Khyāla style to which particular musicians owed allegiance.

For example, the late Khan Sahib Abdul Karim Khan, and Khan Sahib Faiyaz Khan, the best known exponents of Ṭhumarī in recent times, owed allegiance to the Kirānā and Agra Gharānās respectively and are not known as founders or followers of any Gharānās of Ṭhumarī separately from their Khyala Gharānās, notwithstanding the fact that their rendering of Ṭhumarī had a much greater appeal for average listeners than their singing of Khyāla.

2. Styles of Ṭhumarī.

Although Gharānās are absent in Ṭhumarī, two regional styles are well known viz., the Poorbi and Pachāhin 'Aṅgas', identified broadly with the eastern and western parts of Uttar Pradesh respectively. Banaras has been the centre of the former and Lucknow of the latter. The Poorbi 'aṅga' is in vogue in the whole of eastern U.P., some regions of Western U.P. as for example, the Vrajapradesha and also Bihar, and has all along been favoured by the musicians of Bengal, Madhya Pradesh, Gujrat, Maharashtra etc. and the Pachāhin 'aṅga' has been confined more or less to the district of Lucknow, Moradabad, Saharanpur, Meerut and Delhi.

The differentiating element of these two styles has been that whereas Poorbi Aṅga is characterised by a certain grace, tenderness, sweetness and elegance of rendering and flexibility of tonal embellishments, the Pachāhin 'anga' is comparatively less tender and somewhat less elastic. This distinction is

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prominent equally in the dialectical peculiarities of the regions with which the two styles are identified. The tonal tenderness of Vraja Bhāṣā or Bhojpuri dialect which are the media or expression of Ṭhumarī in the Poorbi 'Aṅga' is in marked contrast with the toughness of Khari boli which is the medium of Pachāhin 'Aṅga'. Apart from the distinction of tonal quality there is a further distinction of the thought content of songs of the two 'Aṅgas'.

In addition to the Poorbi and Pachhin 'aṅgas' of Ṭhumarī there is a third style known as the Punjabi 'aṅga' which is quite popular these days. Khan Sahib Barkat Ali Khan and Bade Ghulam Ali Khan are known as the most outstanding exponents of this style. The names of Nazakat Salamat Khan may also be mentioned in this connection. The style is of quite recent development if not in origin. The ancestors or predecessors of contemporary singers of this style of Ṭhumarī were all musicians belonging to the Gharānās of Khyāla. The most notable characteristic of this style is the influence which it bears of the "Ṭappā" style-form which originated in the Punjab, for which reason probably the style has been given its name.

A profuse deployment of successive tonal embellishments, i.e. elaborate turns and trills ('Murkīs' woven into 'tāna'-like patterns) in quick tempo, which is a characteristic feature of Ṭappā has been adopted as its feature in the Punjabi 'aṅga' of Ṭhumarī. Although Poorbi 'Aṅga' singers also make use of similar Murkīs of Ṭappā Aṅga, they do it with better grace and less elaboration. Another peculiarity of the Punjabi 'aṅga' is its most frequent rendering in the 'Pahāṛi' pattern of melody.

This brief account of the styles of Ṭhumarī may be concluded with the remark that the Poorbi, Punjabi, and Pachāhin 'aṅgas' are generally graded in the descending order of their enumeration for excellence of sweetness, grace and popular appeal.

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3. Well-known exponents (composers & performers) of Ṭhumarī.

An account of the styles of Ṭhumarī cannot be considered complete without a mention of the leading composers and performers of this category of music of recent times. A list is given below, which, however, cannot be considered as exhaustive.

Composers : Maharaj Kalika Bindadin, the exponents of Kathak dance in the royal court of Oudh, Kadarpiya, Lalanpiya, Sanadpiya, Bade Ramdas (of Banaras), Prempiya (Pen-name of Faiyaz Khan), Sundarpiya, Rasikpiya etc.

Performers : Ustad Moizuddin Khan, Dhiren Babu, Sri Rama Sumirji, Sri Ramasevakji (from Nepal), Daragahiji, Bade Ramadasaji, Vidyadharibai, Badi Motibai, Mohinibai, Rasoolanbai, Siddhesvaribai, Girijabai, (all from Banaras) Gauharjan, Begum Akhtar, Soni Babu (of Gaya), Ramu Misra (of Gaya, specialist in both Ṭhumarī and Ṭappā), Magan Khawas, Srimaribai Narwekar, Indubala, Pyara Sahib, Hirabai Barodekar, Kesarbai Kerkar, Chandrabhaga, Saraswati Rane, Manik Verma, Janaki bai, Kamal Singh, A.N. Bose, Girija Babu Ghosh, Suresh Babu Mane, Roshanara Begum, Abdul Rahim Khan, Nirmala Devi, etc. The names of Abdul Karim Khan, Faiyaz Khan and Bade Ghulam Ali Khan have already been mentioned in the context of Gharānās and styles.

The above names have reference only to vocal music. Ṭhumarī is also rendered on plucked instruments like sitar, sarod, etc., on bowing instruments like sarangi, violin etc., and on wind instruments such as flute, shahnai etc. as also on harmonium for which the names of Bhaiya Ganpatrao of Gwalior and Govindrao Tembe of Poona are notable. Except for the absence of linguistic element, all the peculiarities of Ṭhumarī as sung vocally are to be found in the instrumental rendering of this style.

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THE THUMARI*

Ṭhumarī (or *Ṭhumrī*) is the most popular form of Indian music cultivated by individuals, as distinguished from the spontaneous music of communities or social groups. It is therefore designated as classical music, as distinguished from folk music. It is comparatively free from the restrictions of the strict discipline of orthodox classical music. For this reason it may be called 'light' classical music.

The main characteristic features of *Ṭhumarī* as a musical style, and related facts, may be enumerated as under :–

(i) The musical effect of *Ṭhumarī* is dependent on the poetic content much more predominantly than is the orthodox style of, say, *Khyāl*;

(ii) The poetic theme of songs sung in this style deals most often with *Śṛṅgāra rasa*, and has sometimes a dual significance, viz., spiritual and mundane;

(iii) Its lyric form, the restricted range of *rāga-s* suitable for its rendering, and latitude in elaboration;

(iv) Judged from the familiar principle of art design, "Unity in Diversity", this form dwells more on diversity than on the element of unity running through it in regard to the melodic pattern;

(v) It requires a special quality of voice, natural or cultivated, for proper rendering;

(vi) Its association with the Kathak style of dance, looked upon as an inferior dance style until recently;

(vii) The *tāla-s* identified with this form of music constitute one of its features;

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* The synopsis of a talk, published in Indian Music Journal No. 6, 1966

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(viii) The embellishments are tonal-verbal for the most part and not purely tonal ones which preponderate in orthodox classical music.

Bharata deals with verbal-tonal rhythmic compositional patterns in the 32nd chapter of *Nāṭya Śāstra*, entitled *Dhruvā-Vidhāna*. He speaks of five types of *Dhruvā* in the context of drama (*Nāṭya*), viz., *Prāvêśikī*, *Ākṣêpikī*, *Naiṣkrāmikī*, *Sāntarā* and *Prāsādikī* or *Prasādinī*. *Prasādinī* is described as *Raṅgarāgaprasādajananī*, i.e., that which gives rise to colourful delight (*Raṅgarāga*) and self-engrossing happiness (*Prasāda*). As is naturally to be expected, this type is specially allocated to the delineation of *Śṛṅgāra* rasa.

Mataṅga, the next important extant author after Bharata, has dealt with compositional patterns under *Prabandhādhyāya*. He speaks of *Nādavatī*, a type of *Gaṇa-Ela Prabandha* specially fit for *Śṛṅgāra Rasa*.

He has noted the following characteristic features of this type of *Prabandha* :

(i) Remarkable beauty and variegated graceful embellishments;

(ii) Deployment of special rhythmic pattern (*tāla*);

(iii) The universal appeal of the *Rāga* or melodic pattern of this form.

(iv) The presence of *Kaiśikī vṛtti* and *Pāñcālī Rīti*; the former represents the graceful, sportive tendencies of amorous love in drama and the latter represents a special style of diction which is marked by the absence of compounds.

Trends in folk music also might have supplied the raw material for refined and classical light musical forms like *Ṭhumarī*. *Chaitī*, *Birahā* and *Kajarī*, forms of folk music of the eastern Uttar Pradesh, as also the *Pada* and *Ramaiṇī* of the Kabīr *Panthī-s* (who have exercised a marked influence on the folk music of eastern U.P. and Bihar) may by mentioned in this connection. These might have contributed to and inspired the

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evolution of *Ṭhumarī* in Banaras. The theme of the songs of *Chaitī, Biraha* and *Kajarī* is mundane love and that of the music inspired by Kabīr and his followers has a double significance of spiritual and mundane love. These have considerably influenced the songs of *Ṭhumarī*, especially of the '*Pūrbi aṅga*'. Some popular *Ṭhumarī* songs inspired by the Kabīr cult have a double meaning of spiritual love clothed in the garb of the mundane.

The very strong upsurge of spiritual poetry centred on divine eroticism of the *Vaiṣṇava* cult beginning with the poems of Jaideva, Vidyāpati, Chaṇḍidāsa, Gyānadāsa, etc., in eastern parts of the country and of Sūrdāsa, Nandadāsa, Kumbhanadāsa, Haridāsa Swāmī, etc., in the western, released literary torrents which inundated northern India with works depicting amorous sentiments, in the period known as the *Rīti-kāla* of literature.

In its aesthetic content, *Ṭhumarī* abounds in *Mādhurya guṇa* and *Prasādaguṇa*, but lacks the *Ojas*. (Lest objection be taken to the use of literary concepts in musical analysis, it may be remarked parenthetically that the Indian *Saṅgītaśāstra* has borrowed bodily its aesthetic terminology from the field of literature and has not got an independent aesthetic terminology of its own.) *Mādhurya* brings about melting of the heart (*Citta-druti*), and *Prasāda* instantaneously permeates the whole consciousness. *Ojas*, on the other hand, is known for brightening or exciting the heart (*Citta-dīptikārakaḥ*), leading to *ātma-vistṛiti* or 'self-exceeding'.

It can safely be concluded that the main characteristics of amorous sentiments in songs, viz., greater emphasis on verbal-tonal embellishments rather than on purely tonal ones, preference for feminine voice, etc., are all features of "light musical" patterns recognised by the traditional Saṅgīta Śāstra.

The most widely current theory about *Ṭhumarī* attributes the origin of this musical style to the royal court of Oudh,

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especially that of Nawāb Wājid Ali Shāh. This causal theory of the origin of a musical style, like all causal theories of the interpretation of historical problems, is at best rather partial in compass, if not superficial. Causal theories do not take cognizance of the inner homogeneous continuity of human affairs, to which causal factors have to be related to have any real significance.

The fact of royal patronage of popular varieties of music is not to be treated as indicative of the genesis of those varieties. Royal patronage is to be viewed as an incident, however important, in the development of this style, and should not exaggerated as a genetic element independently of the current of spontaneous art movement of musical expression of the people.

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GAMAKA : A STUDY[1]

TALK I : THE TEXTUAL TRADITION

1. The term 'Gamaka' is not found in Bharata's Nāṭya Śāstra, except in one solitary text-variant, which must have been a later addition. But 'Kampa' (shake?) is mentioned under three Alaṅkāra-s viz. Rechita, Kuhara and Kampita, which are related to the Tāra, Madhya and Mandra Sthāna-s respectively according to one set of readings, which is substantiated by Mataṅga. Another set of readings seems to suggest the temporal aspect or Kāla being the distinguishing feature instead of Sthāna. Abhinavagupta mentions the two points of view as well as a third one which identifies Kāla in Alaṅkāra with Śruti. He also identifies Kampa with the Svarita, which is a 3-Śruti interval according to him. The original version and context of Bharata's text is not clear, but the Kampita is there without doubt whatever it might have meant.

2. Nānyadeva's Bharatabhāṣya and Someśvara's Mānasollāsa are the two texts of the 11th cent. that clearly mention Gamaka and its seven varieties. Two later texts follow them.

Names of seven Gamaka-s	Characteristic features	Names of texts
1. Pūrita or Sphurita	Oscillation	1. Bharatabhāṣya
2. Kampita	-do-	2. Mānasollāsa
3. Līna	-do-	3. Saṅgītasamayasāra
4. Āndolita	-do-	4. Saṅgītadāmodara
5. Tiripa	-do-	
6. Āhata	Stress	
7. Tribhinna	Registral variety	

1. Synopsis of the talk assisted by Ranganayaki Ayyangar for textual references, Ritwik Sanyal for Hindustani vocal tradition and Akhila Krishnan for Karnatak vocal tradition, Published in Indian Music Journal Vol. XI 1975-80

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Out of the four texts only Nos. 1 and 3 define Gamaka, but No. 1 is unintelligible. No.2 simply describes the seven varieties individually. No. 4 simply gives a list.

3. Saṅgīta Ratnākara defines Gamaka, lists and describes its 15 varieties. Most of the later texts follow Saṅgīta Ratnākara.

Names of Gamaka-s	Characteristic features		Names of texts
1. Tiripa	Oscillation in speed of:	1/4 of druta	1. Saṅgīta Ratnākara 2. Saṅgīta Rāja
2. Sphurita	-do-	1/3 of druta	3. Sadrāgacandrodaya
3. Kampita	-do-	1/2 of druta	4. Rāgamālā
4. Līna	-do-	1 druta	5. Rasakaumudī
5. Āndolita	-do-	1 laghu or 2 druta-s	6. Saṅgīta Darpaṇa 7. Saṅgīta Sudhā
6. Plāvita	-do-	1 pluta or 6 druta-s	8. Caturdaṇḍi Prakāśika 9. Saṅgītasārasvata
7. Vali	-do-	in different curves	
8. Kurula	Same as Vali, but softly produced		
9. Āhata	Stress of a higher note		
10. Tribhinna	Registral variety		
11. Ullāsita	Glide (upwards)		
12. Nāmita	Glide (downwords)		
13. Humphita	Peculiar voice production		
14. Mudrita	-do-		
15. Miśrita	Mixture		

4. Demonstration according to the description of Saṅgīta Ratnākara by Shrī Ritwik Sanyal.

-July 31, 1978

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TALK II : PERFORMANCE TRADITIONS OF HINDUSTANI AND KARNATAK MUSIC

A. HINDUSTANI

1. The Dāgara tradition of Dhrupada accepts the following ten Svara-lakṣaṇa-s out of which Gamaka is one. The name Lakṣaṇa is very significant because of its associations in poetics where it is a parallel of Alaṅkāra :

1. Akāra, 2. Dāgara, 3. Dhurana, 4. Murana, 5. Kampita, 6. Āndolana, 7 Lahaka, 8. Gamaka, 9. Hudaka, 10. Sphūrti, (Illustration)

2. Rough connections could be identified with the textual tradition, for example :

Textual	Oral
Plāvita	Dāgara
Ullasita	Lahaka (but starting with stress)
Āhata	Gamaka (in general sense of stress)
Humphita	Hudaka (with a leap)
Sphurita	Sphūrti (fast)
Nāmita.	Mīṇḍa (both downwards and upwards)

3. In Khayāla, Gamaka stands for extra breath-force in Ālāpa or Tāna (Illustration).

B. KARNATAK

1. Marks of a distinct oral tradition of Daśavidha Gamaka can be seen in Karnāṭak music from the 18th cent.

2. The Daśavidha Gamaka of the oral tradition is recorded at least as early as the last quarter of the 18th cent., in Dikshitar's composition '*Minakshī*' in Rāga Purvikalyānī.

3. The texts that reflect the oral tradition are :

(a) Saṅgītasārasaṅgraham (Telugu) c. 1800 (S.Ssa)

(b) Mahābhārata Cudāmaṇi Ch. IV : 'Saṅgītadi-Rāga-Mela Lakṣaṇam' (Tamil) (M.C.)

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(c) Vīṇālakṣaṇam of Parameśvara (date?) (Co. O.S. No. 131) (V.L.)

4. In 1904/5 Subbarama Dikshitar tried to reconcile the 10 Gamaka-s of the tradition and the 15 Gamaka-s of Saṅgīta Ratnākara in his Saṅgīta Sampradāya Pradarśinī.

5. Books published since then either mention set of 10 or 15 Gamaka-s. List of 10 Gamakas as mentioned in the above three texts :

S.Ssa	M.C.	V.L.
1. Kampita	1. Ārohana (Sthāyi)	1. Hom(n)mu
2. Mūrchanā	2. Avarohana (Sthāyisvara)	2. Pratihāsam
3. Gala	3. Dāla	3. Simhāvalokanam
4. Svaritamu	4. Sphuritam (Sanchari)	4. Māru (jāru)
5. Pratyāhata	5. Kampitam (Gamaka)	5. Vīti
6. Ṭhāya	6. Āhatam	6. Nokku
7. Jāru	7. Pratyāhatam	7. Paṭṭa
8. Orika	8. Tripucham (Idai)	8. Orika
9. Nokku	9. Āndolana	9. Gamakam
10. Dhālu	10. Mūrchai (Muktam)	10. Sphuritam

6. Illustration of one of the various versions in the oral tradition by Smt. Akhila Krishnan :

1. Kampita (large and small), 2. Sphurita, 3. Briga, 4. Jāru, 5. Āhata, 6. Orivi, 7. Katri, 8. Nokku, 9. Tripucha

–August 1, 1978

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TRADITIONAL VIEW OF DRAMA : Music and Dance as an Integral Part Thereof

(Synopsis of Illustrated talk, from I.M.J. ibid)

The Nāṭyaśāstra of Bharata embodies the traditional view of drama. It is not only a practical manual for the actor, the director, the producer and the playwright, but also contains the essentials of the philosophy of drama. Abhinavagupta's commentary (the only one extant) has highlighted and elaborated these essentials.

Anukaraṇa, *anukīrtana* and *anudarśana* which may be roughly translated as re-creating, re-narrating and re-viewing, are the three key words of the philosophy of drama.[1] The translation of *anukaraṇa* as imitation is misleading, because it implies a distance from reality. *Anukaraṇa is* not unreal but stands for a re-creation of situations of life with a purpose in view. Thus drama stands for re-doing, re-saying and re-viewing life as a whole. *Loka*[2] is another significant word in this connection and it stands for the factual or the perceptual view of life. It is the *bhāva* (mental state) and *karma* (action or behaviour) of *loka* that is the object to be portrayed in drama. The purpose of this portrayal is *upadeśa* (education) and *vinoda* (entertainment)[3]. The medium of portrayal is *dṛśya*

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1. लोकवृत्तानुकरणं नाट्यमेतन्मया कृतम्॥ ११२॥
सप्तद्वीपानुकरणं नाट्यमेतद्भविष्यति॥ ११७॥
त्रैलोक्यस्यास्य सर्वस्य नाट्यं भावानुकीर्तनम्॥ १०७॥
....लोकस्य सर्वकर्मानुदर्शकम्॥ १४॥

2. योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः।
सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते॥ ११९॥

3. लोकोपदेशजननं नाट्यमेतद्भविष्यति॥ ११५॥
विनोदजननं लोके नाट्यमेतद्भविष्यति॥ १२०॥

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(visual) and *śravya* (aural)[1]. Since drama combines all the potentialities of these media, it is the most powerful art that encompasses all situations of life and all levels of human pursuit.[2]

The enjoyment of drama is described by Abhinavagupta as *alaukika*, that is to say, unlike any other human experience. By a process of negation he eliminates valid knowledge (*samyagjñāna*), illusion (*bhrānti*), doubt (*saṁśaya*), indetermination (*anavadhārana*), non-perseverance (*anadhyavasāya*), etc. Positively speaking, this experience is equated with *āsvādana* (tasting) of a situation[3]. In actual life we are not able to have this taste because either we are too involved in a situation or we are too detached. *Āsvādana* presupposes a combination of identification (*tādātmya*) and detachment (*tāṭasthya*). This combination is difficult to attain in actual life, but it is easily attained in the enjoyment of drama. Hence the efficacy of drama for purification of the heart.

Coming to the part played by dance and music in drama, it should be noted at the outset that Bharata has spoken of them in two different contexts–1. The *pūrvaraṅga* or the preliminaries of drama and 2. the drama proper. According to Abhinavagupta, music and dance stand in their own right (*svapratiṣṭhita*) in the *pūrvaraṅga*[4]. There they are not employed for highlighting or deepening a dramatic situation.Here there is no question of using them according to

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1. क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत्॥ १११॥
2. न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला।
   न स योगो न तत्कर्म नाट्येऽस्मिन् यन्न दृश्यते॥ ११६॥ (Nāṭyaśāstra G.O.S.I.)

33. तत्र नाट्यं नाम लौकिकपदार्थव्यतिरिक्तं तदनुकारप्रतिबिम्बालेख्यसादृश्यारोपाध्यवसायोत्प्रेक्षास्वप्नमायेन्द्रजालादिविलक्षणं तद्ग्राहकस्य सम्यग्ज्ञान-भ्रान्ति-संशयानवधारणाऽनध्यवसायविज्ञानभिन्न-वृत्तान्तास्वादनरूपसंवेदनसंवेद्यं वस्तु रसस्वभावमिति वक्ष्यामः।

4. नाट्ये ह्यङ्गं गीतकं चेत्युभयमप्यप्रतिष्ठितम्। ....यथारसं प्रयुज्यमानत्वेन....प्रयोज्य-चित्तवृत्तिपरतन्त्रम्। इह तु गीतमङ्गं च द्वयमपि स्वप्रतिष्ठितम्।

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the *rasa* of the drama (*yathā rasa viniyoga*). Thus the music and the dance forms prescribed for the *pūrvaraṅga* do not need any modification according to the situation in which they are employed. Actually speaking, there is no situation extraneous to the music and dance. But in drama the dramatic situation dictates the nature of the music and dance to be employed therein. The technical name for the unchangeable forms of music is *Gāndharva* and the flexible forms are classed as *Gāna*. Although these two names occur in Bharata's text it is only Abhinavagupta who has brought out their distinction in great detail.

The *pūrvaraṅga* consists of: 1. Predominantly instrumental music (*nirgīta-s*) 2. Song (*gīta*) 3. Dance (*nṛtta* and *abhinaya*, stylised mime), 4. Recitation and Dialogue (*pāṭhya*). There are ten specific forms of *nirgīta*, fourteen forms of song (two of which are specifically reserved for use with dance); dance uses the relevant *karaṇa-s* and *aṅgahāra-s*, *pāṭhya* includes recitation of verses composed in different metres as well as prose dialogue. A part of the *pūrvaraṅga* is enacted before the opening of the screen and the remaining part after its opening. The two parts are known as *antaryavanikā* and *bahiryavanikā*. The order of presentation is as follows :

Antaryavanikā

1. *Pratyāhāra* - Seating of the musicians with the instruments.

2. *Avataraṇa* - Bringing in the female singers (male singers are also implied).

3. *Ārambha* - Introduction of the voices in the form of *parigīta*, which has been equated with *ālāpa* by Abhinavagupta. (The use of the *nirgīta* for *ārambha* is implied here).

4. *Āśrāvaṇā* - one of the forms of *nirgīta*.

5. *Vaktrapāṇi* - another form of *nirgīta*.

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6. *Parighaṭṭana* - another form of *nirgīta*.

7. *Saṅkhoṭanā* - another from of *nirgīta*.

8. *Mārgāsārita* - another form of *nirgīta*.

9, 10, 11. The three *āsārita-s* (*kaniṣṭha*, *madhya*, and *jyeṣṭha*-)–forms of *nirgīta*.

Bahiryavanikā

1. *Gītavidhi* - One of the seven song - forms starting with *madraka* is prescribed here. It is notable that meaningful song-text is introduced for the first time with the opening of the screen.

2. *Vardhamāna* - The specific song form meant for dance. We shall describe it in some detail subsequently.

3. *Utthāpana* - Now enters *sūtradhāra* with his two attendants. He introduces recitation (*pāṭhya*) with propitiatory verses.

4. *Parivartana* - They go round the stage and propitiate the *lokapāla-s* in all the four directions.

5. *Nāndī* - Recitation of benedictory verses by the *sūtradhāra* and *prokṣaṇa*. One of the attendants of the *sūtradhāra* is holding a jar (*bhṛṅgāra*) full of holy water. At this point the *sūtradhāra* calls him by his side and sprinkles the holy water.

6. Installation of the *jarjara* - (a symbolic representation of Indra's *vajra* meant for protecting the dramatic performance from all impediments or obstructions) and propitiation of the *jarjara*.

7. *Raṅgadvāra* - Introduction, *abhinaya* of *vāk* (speech) and *aṅga* (body, mime) by the *sūtradhāra* and his attendants.

8. *Cārī* - Stylised gait which could depict *śṛṅgāra* or *raudra* according to the mood of the drama to be presented later.

9. *Trigata* - Light talk of the *sūtradhāra* with his attendants representing the director's viewpoint. This is, so to say, the producer's *prastāvanā* which corresponds to the

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prastāvanā of the poet (playwright) which in turn comes in the beginning of the drama proper. One of the attendants plays the role of *Vidūśaka* here.

10. *Prarōchanā* - The *sūtradhāra* finally invites the audience to witness the drama.

The above account of the items of *pūrvaraṅga* follows the standard version, though there are some optional details available in the *Nāṭya-śāstra*. The entire *pūrvaraṅga* was reconstructed and produced along with Kālidāsa's drama '*Mālavikāgnimitram*', presented by a troupe of Banaras Hindu University at the Kalidasa festival in Ujjain in November, '75. (The present author reconstructed the musical forms and Sri C.V. Chandrasekhar and Dr. Vishwanath Bhattacharya collaborated with her for the dance and dialogue respectively). Since this *pūrvaraṅga* included dance it could be said to be the *citra* variety as different from the *śuddha*, which does not include dance. It is notable that Bharata has not talked of *Rasa* in the context of *pūrvaraṅga*, but has simply said that in its aesthetic impact, the *pūrvaraṅga* could be *sukumāra* (delicate) or *uddhata* (strong). These two words could be equated with *mādhurya* and *ojas* respectively. This pair of adjectives for the *pūrvaraṅga* is very significant as it provides a broad division for the infinite variety of aesthetic situation which could not be covered under specific *rasa-s*.

As an illustration of the above reconstruction the *vardhamāna* song which is accompanied by dance is presented here. It is divided into four section called *kaṇḍikā-s*. Their details are presented in the following table.

Name	Upohana	Kalā-s
Viśālā	5 Kalā-s	8
Saṅgītā	6 "	9
Sunandā	7 "	16
Sumukhī	8 "	32

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Upohana is like a prelude to each *kaṇḍikā* which introduces the melody and is sung with meaningless syllables. *Kalā* is a time unit equivalent to ten *laghu akṣara-s*. In music, each *kalā* contains a *gaṇa* (group) of four *mātrā-s* in terms of text and melody. We start with the playing of drums and the first dancer enters with a *puṣpāñjali*. She goes round the stage following the rhythm of the drum. And as she takes a static pose (*sthānaka*), the *upohana* of the first *kaṇḍikā* starts. The song in the first *kaṇḍikā* starts immediately and the dancer performs *abhinaya* according to the text of the song. When the *kaṇḍikā* is repeated, the dancer simply does *aṅgahāra-s* and at the end she recedes to a corner of the stage. This movement is called *niṣkraṃaṇa* by Bharata and Abhinavagupta explains that it is not a complete exit, rather it is partial and stands for the receding of the dancer to the background. As she is receding the *upohana* of the second *kaṇḍikā* is sung. Again the drum plays and the second dancer enters. She also goes around the stage and she takes a static pose. The singing of the second *kaṇḍikā* follows immediately and the second dancer does *abhinaya* according to the text. At this point the first dancer does simple *aṅgahāra-s*. When the second *kaṇḍikā* is repeated both the dancers dance together and this is called *piṇḍībandha*. There is no regular *abhinaya* in this. (In the reconstruction under reference only the *kaṇḍikā-s* have been repeated and not the *upohana*. Bharata's text is very clear about the repetition of the *kaṇḍikā-s* but the repetition of the *upohana* or otherwise does not seem to be clearly prescribed. We have still kept this question open for further study.)

The first *kaṇḍikā* is also repeated immediately after the repetition of the second and the two dancers continue doing *piṇḍībandha*. At the end of the repetition of the first *kaṇḍikā* both of them recede to the corner of the stage. And as they are receding, the *upohana* of the third *kaṇḍikā* is sung. Once again the drums start playing and the third dancer enters. She goes around the stage and takes a static pose. Then follows the

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singing of the third *kaṇḍikā*. The third dancer does *abhinaya* according to the text and the first two dancers do *aṅgahāra-s* in a corner. When the third *kaṇḍikā* is repeated all the dancers dance together i.e., perform *piṇḍībandha*. The repetition of the third *kaṇḍikā* is followed by that of the second and the first. As the three dancers are receding, the *upohana* of the fourth *kaṇḍikā* is sung. Once again the drums play and the fourth dancer enters. She goes round the stage, takes a static pose for a few moments and then follows the fourth *kaṇḍikā*. She is supposed to do *abhinaya* for the whole of the fourth *kaṇḍikā* but as it is very long, we tried to break the monotony by making the fourth dancer do *abhinaya* up to the middle of this section and by bringing in the other three dancers one by one for small portions of the second half. Each dancer recedes after she finishes her part of the *abhinaya* and when the repetition of the fourth *kaṇḍikā* starts, all of them join in the *piṇḍībandha*. They continue to do so in the repetition of the third, second and first *kaṇḍikā* also. (Illustration of the *upohana* and *kaṇḍikā-s*)

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ŚĀSTRA AND PRAYOGA* I

Contemporary Tāla practice vis-a-vis śāstraic tradition : with special reference to Hindustānī music

Present day studies in the lakṣya-lakṣaṇa tradition of tāla are relatively very recent; the main pre-occupation of scholars having been intervallic and melodic organisation and its component concepts like svara, śruti, grāma, mūrchanā, jāti, rāga, mela etc. Studies in this untrodden field were initiated in the Banaras Hindu University (Department of Musicology) during 1969-79, the scholars being Dr. Subhadra Chaudhari and Dr. N. Ramanathan who worked under the supervision of the author of this paper. These studies were undertaken along with compositional forms like Gītaka-s and Prabandha-s. Dr. Mukund Lath's work on Dattilam (completed in 1974) also dealt with the ancient tāla system. The present paper is a humble attempt to advance these studies by a few steps through the identification of the process of change and continuity in the lakṣaṇa and lakṣya of tāla upto the present times. This has been a very fascinating study as it has dealt with the process of abstraction and concretisation, of adjustments and innovations necessitated by the developments in the melodic and textual components of music, of liberation and bondage and of interaction between forces of simplification and complexity. It has involved a stocktaking of losses and gains in the above processes, of deviations, hangovers, of meetings and partings, of concisenes and overlappings.

The contemporary musical scene is divided into two main

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streams viz. the Hindustani and Karnatic. The apparent differences between these two that attract the attention of a general student or observer, could be tabulated as follows.

Context	Hindustani	Karnatic
1. Indication of the time-span of a tāla-cycle.	1. Through number of mātrā-s (smallest time-units), the duration whereof is arbitrary.	1. Through Akṣarakāla-s (syllabic time-units), the duration whereof is relatively standardised.
2. Units within the span.	2. Vibhāga-s (divisions or sections) Khālī being one of them i.e. Khālī is recorded the place of an independent vibhāga (section) of a tāla.	2. Traditional units viz. laghu, druta and anu-druta in the seven main tāla-s and also guru and pluta or even Kākapada in the few traditional tāla-s that are still in vogue apart from the wellknown seven, e.g. Simhanandana.
3. Flexibility of the time-value of laghu.	3. No such tradition exists any more; there is just a faint hang-over of catasra (a distorted version of caturaśra) and tisra (a distorted version of tryaśra) understood in a non-specific manner.	3. Each of the seven main tāla-s has five jāti-s depending on the time-value of laghu being of 3, 4, 5, 7 or 9 akṣarakāla-s
4. Identification of tāla-s through ṭhekā (set of drum syllables).	4. Each tāla is identified with a ṭhekā and there are quite a few tāla-s that owe their distinctive identity only to ṭhekā, all other things like number of mātrā-s, vibhāga-s etc. being common with many other tāla-s. For example,	4. No such tradition exists.

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	Panjābī, Tilawādā, Addhā, Tinatālā (all being comprised of 16 mātrā-s and identical sections of 4 each); Cautāla-Ekatāla is another example.	
5. Point of emphasis.	5. 'Sama' or the point of beginning in a tāla.	5. Graha or the point of beginning of the musical composition in the tāla-cycle, which could be and generally is other than the beginning of the tālacycle.
6. Special affinity of some tāla-s with specific musical forms.	6. Many of the current tāla-s are identified with one or other of the current musical forms. For example, Cautāla with the Dhrupada form so much so that it is called Dhrupad, Dhamāra with the Dhamar form, Ekatāla, Jhūmarā, Tilawādā with the Khyāl form, Dīpacandi and Panjābī being identified with the Thumri form.	6. No such elear-cut distinction exists.
7. The function of drums in accompaniment to music.	7. To keep the tāla-s cycle for the music performer, specially in the Khyāl and Ṭhumrī forms; in the Dhrupad form the keeping of the time-cycle is the performer's responsibility.	7. To reproduce the patterns created by the performer, the cycle maintained with the action of hands by the performer or other person(s).
8. Number of current tāla-s vis-a-vis the textual tradition (śāstra).	8. Very small, but a few obscure tāla-s like Brahmatāla, Lakṣmītāla and the like still current in the Dhrupad form.	8. Very small, but a few tāla-s from the textual tradition, outside the limited repertoire of the seven main tāla-s and a

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few of their varieties, are still performed as rare pieces, e.g. Simhanandana.

The following points need to be specially noted for the current day tāla practice in Karnatic music :–

(i) There are a few tāla-s that bear old names e.g. Āditāla, Jhampatāla (serial no. 1 and 76 respectively in the 120 Deśī tāla-s described in S.R.) but have a different form. The same is also true of the Jhapatala of Hindustani tradition.

(ii) Apart from tāla-s like Simhanandana that are a legacy of the textual tradition dating back to 13th cent. A.D., if not earlier, there are a few regional tāla-s that are outside the seven Sūḷādi tāla-s branded as Karnatic. They may thus be summarised :–

(a) Cāpu tāla-s, Cāpu means a stroke on the drum. These varieties are current in this category, viz :–

Khaṇḍa Cāpu where 1 laghu=5 which is split as 1 2/1/2 3, the sounded beat falling on 1, 1, 2 and 2, 3 being unsounded.

Miśra Cāpu where 1 laghu=7 and is split as 1 2 3 / 1 2 / 3 4, the sounded beat falling on 1, 1, 3, and 2, 3, 2, 4 being unsounded.

Saṅkīrṇa Cāpu where 1 laghu=9 and is split as 1 2 3 4 / 1 2 / 1 2 3, the sounded beat falling on 1, 1 and 1 and 2, 3, 4, 2, 2, 3 being unsounded.

(b) The Tiruppugala tāla-s are also outside the seven Sūḷādi, e.g.

123/123/12345/1234/123/123/12

The third unit of 5 is sometimes split as 2, 3. The sounded beat falls on the initial component of each unit, the rest being unsounded.

(iii) Each of the seven Sūḷādi tāla-s is again fivefold according to five gati-s or movements that represent the splitting

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of each akṣara-kāla into 4, 3, 5, 7, 9 i.e. the jāti of a tāla determines the value of one of its component units viz. laghu and the gati dictates the splitting of each akṣara-kāla of the tāla-cycle. Thus 7x5x5=175 varieties are accepted in the seven Sūḷādi tāla-s.

The above facts of the current situation, as visible in the two main streams, are being taken as the ground from which a 'take-off' into deeper realms of enquiry could be undertaken. The main points of enquiry could thus be formulated.

(1) Mātrā, akṣara are known from the earliest source viz. Nāṭyaśāstra. In fact, they go back to Vedic literature, specially Śikṣās and Prātiśākhya-s. How did the change in their application came about? What were the metrical, textual and melodic factors contributing to the above changes? Special identification of the nature and extent of change would form the basis of this enquiry.

(2) What could be the cause of expansion in terms of number of tāla-s in the textual tradition and of the very limited number that has survived in actual practice? This will naturally have to be viewed in relationship with musical forms.

(3) What aspects of the textual tradition have found preference in the Hindustani and Karnatic system? Could one of them be said to be nearer to and the other farther from the Śāstraic tradition? In other words, how far are these two systems rooted in the textual tradition?

The above points of enquiry have prompted a study of the lakṣaṇa tradition on the basis of the following selected texts that represent the various stages or trends of change as well as the stream of continuity.

1. Nāṭyaśāstra (500 B.C. to 200 A.D.) and Abhinava Bhārati of Abhinavagupta (late 10th or early 11th century A.D.). The tāla system expounded herein was later qualified as mārga, as distinct from deśi that was developed as a derived (but not contradictory) corpus.

2. Saṅgītaratnākara (early 13th cent. A.D.) and the

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commentaries of Siṁhabhūpāla (14th cent.) and Kallinātha (15th cent.) presenting deśī in a well-defined and established manner. (Two preceding texts viz. Saṅgītacūḍāmaṇi of Jagadekamalla and Mānasollāsa of Someśvara and one almost contemporary text viz. Saṅgītasamayasāra have been emitted here because they are full of textual discrepancies; but they will be referred to occasionally).

3. Bharatārṇava (seems to be a little later than S.R.). Important due to the description of the action of hands corresponding to time-units viz., druta, laghu, pluta etc.

4. Saṅgītopaniṣat-sāroddhāra (14th cent. A.D.) is important because (i) it gives pāṭākṣara-s (drum syllables) for all the tāla-s and (ii) groups the tāla-s according to their span of 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 30 and 60 mātrā-s.

5. Saṅgītasūryodaya (first half of 16th cent. A.D.) notable for the treatment of the ten prāṇa-s of tāla, wherein mārga-tāla-s have been described under kriyā, mārga and kalā along with deśī tāla-s.

6. Rasakaumudī (later-half of 16th cent. A.D.) Until the publication of Saṅgītasūryodaya, Rasakaumudī was accepted as the first text giving the ten prāṇa-s of tāla, but now this credit goes to the former.

7. Saṅgīta Darpaṇa (late 16th or early 17th cent. A.D.) seems to contain a record of the beginning of the seven sūḷādi-tāla-s.

8. Saṅgīta Pārijāta (mid. 17th cent. A.D.) identifies seven tāla-s with seven alaṅkāra-s (svara-patterns). Also important for describing a few tāla-s that are still current in the Hindustani system, e.g. Brahmatāla.

9. Caturdaṇḍī-prakāśikā (mid. 17th cent. A.D.) identifies the seven Sālaga Sūḍa Prabandha-s as Gīta as distinct from Prabandha and identifies eight tāla-s with alaṅkāra-s.

10. Rādhā Govinda-Saṅgītasāra (late 18th cent. A.D.).

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Among the last few works composed in the 18th cent.; written in old Hindi (mixture of Brajabhāṣā and Rājasthānī), represents the Sanskrit tradition. Contains important cues to current practice and to the process of change.

11. Saṅgīta Nārāyaṇa (late 17th cent. A.D.) The last work of the Sanskrit tradition, recording important regional traits.

12. 13. Saṅgīta-sāra and Yantra-kṣetra-dīpikā (Bengali, by S.M. Tagore, published from Calcutta in 1879 and 1976 respectively).

14. Gīta-sūtra-sāra (Bengali, by Krishnadhana Bandyopadhyaya, published from Koochbihar in 1885).

(The Bengali works listed above are notable as records of the new application of the terms handed down by the textual tradition).

15. Saṅgīta Kalādhara of Dahyalal Shivarama (Gujarati, first published in 1901 from Bhavnagar). Important for providing links between the textual and oral tradition.

16. Nāda-vinoda of Pannalal Gosvami (Hindi, published from Delhi around 1900). Notable for the use of Persian terminology alongwith the Sanskrit one and also for the absence of the dichotomy between Karnatic and Hindustani.

The above study needs to be supplemented with a study of regional practice-traditions and Persian textual sources as well as Tamil, Telugu and other South Indian textual sources which could not be taken up in the present paper.

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ŚĀSTRA AND PRAYOGA* II

Contemporary Tāla practice vis-a-vis śāstraic tradition : with special reference to Hindustānī music

1. Background of Vedic Literature.

The textual record of mātrā and akṣara as conceptual and perceptual time-units respectively appears in Vedic literature in treatment of chandas (metre). References to these two are profusely strewn in Śikṣā-s, Prātiśākhya-s and allied literature. The gist of these references is that mātrā is a conceptual time-unit that is concretised or manifested in akṣara (syllable) as follows :--

1 mātrā	=	1 hrasva (short; syllable i.e. one short vowel with or without a consonant.
2 mātrā	=	1 dīrgha (long) " " "
3 mātrā	=	1 pluta (prolonged) " " "
1/2 mātrā	=	1 consonant.

Thus the relationship between mātrā and akṣara could be said to be comparable or similar to that between śruti and svara in gāndharva (non-vedic, but strictly regulated corpus of music), the former being conceptual and unmanifest and the latter being perceptual and manifest.

Mātrā has also been sub-divided as aṇu (1/2 or 1/4) and paramāṇu (1/4 or 1/8) without reference to akṣara.

2. Classical Sanskrit Metres

In laukika (classical) metres there are only two units viz. laghu and guru that are comparable to hrasva and dīrgha, but

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are slightly broader than latter. A hrasva syllable could become guru if followed by a conjunct (saṁyukta) one. The pluta has been dropped here.

3. Tāla in Nāṭyaśāstra

The treatment of tāla in gāndharva (music) as available in Nāṭyaśāstra has seven features as follows :

(1) The same relationship between mātrā and akṣara is maintained, as spoken of above, but each akṣara is definitely associated with a kriyā (action) of the hands and this is the main characteristic feature of tāla distinguishing it from chandas.

(2) One mātrā is not equal to one nimeṣa (wink of the eye) or one short syllable, as is the case in metres, but to five nimeṣa-s or laghu akṣara-s.

(3) A clear influence of the vārṇika metres is visible. In these metres, the name of every metre is such as fits into the form of the metre in the beginning, middle or end. Similarly, the five tāla-s of N.S. embody their forms in their names.

(4) Guru (2 mātrā-s) or kalā is the main or standard unit and it is used to denote the total span of a tāla. The five tāla-s are as followes :

1. Caccatpuṭaḥ	S S I Ṡ	=	4 Kalā-s
2. Cācaputaḥ	S I I S	=	3 Kalā-s
3. Ṣaṭpitāputrakaḥ	Ṡ I S S I Ṡ	=	5 Kalā-s
4. Sampakveṣṭākah	Ṡ S S S Ṡ	=	6 Kalā-s
5. Udghaṭṭaḥ	S S S	=	3 Kalā-s

These are known as Yathākṣara (according to akṣara) forms of tāla-s.

In the above tāla-s, laghu and guru follow the syllables constituting the name of a particular tāla, but pluta has to be specially prescribed because it is not indicated by a syllable. The structure of laghu, guru and pluta could be viewed as

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1 + 1 + 1. If guru is considered to be double of laghu, then the process of doubling could not be carried further to pluta. Hence 1 + 1 + 1 seems to be more logical. The function of pluta seems to be either to balance the laghu i.e. to construct the time-value of two guru-s as in tāla no. 1 and 3 above where a pluta is preceded or succeeded by a laghu or to extend the value of guru in order to enhance the total time-value of the span of a particular tāla, as in tāla no. 4 above where five guru-s constituting the name have been extended to six guru-s by prescribing two pluta-s, one each at the beginning and end. In both cases, pluta breaks the monotony of the tāla-structure. In tāla-s no. 1 and 3, pluta lends beauty to the structure and this is perhaps the reason why these two tāla-s have been profusely used in Gītaka-s. Pluta juxtaposed to guru as in no. 4 is not as effective in making the structure beautiful in the sense of being striking as it is when juxtaposed to laghu. No.5 is composed of 3 guru-s only and hence is the least interesting. It is hardly used in the Gītaka-s.

(5) No. 1 of the five tāla-s given above belongs to the caturaśra (literally square) category and the remaining four belong to the tryaśra (literally triangle) category, these being the only two accepted categories.

(6) Each tāla is conceived in three spans, the second span being the double of the original and the third being the double of the second. There are two accepted processes of doubling viz. one known as ekakala, dvikala and catuṣkala and the other known as citra, vārttika and dakṣiṇa marga-s. The former involves a reference to kriyā-s that are two-fold viz. saśabda (sounded) and niḥśabda (unsounded).

Saśabda (sounded) Kriyā-s (actions).

1. Dhruva, snapping with the middle finger and thumb; this is not an independent action, but it precedes every sounded action.

2. Śaṁyā, the right hand striking the left hand, notated as Śa.

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3. Tāla, the left hand striking the right hand, notated as Tā.

4. Sannipāta, both hands striking ench other, notated as Saṁ.

Niḥśabda (unsounded) Kriyā-s (actions).

1. Āvāpa, closing of fingers on the upward palm, notated as Ā.

2. Niṣkrāma (=exit), opening of fingers with the downward palm, notated as Ni.

3. Vikṣepa (=throwing out), wave of the hand towards the right, notated as vi.

4. Praveśa (=entry), closing of the fingers with the downward palm, notated as Pra.

The basic structure of each tāla is kept intact while doubling the span by prefixing niḥśabda (unsounded) kriyā-s to the saśabda (sounded) ones according to the time-value of the latter. For example, a guru of the ekakala form is doubled by prefixing one unsounded kriyā of the value of guru. A laghu of the original form is doubled as one guru only and hence no niḥśabda kriyā has to be added. A pluta is doubled by pre-fixing two niḥśabda kriyā-s of the value of one guru each. Thus all the units of the ekakala form are ironed out as guru-s in the dvikala form, but the basic structure of units is maintained. It is notable that all tāla-s except no.5 have only saśabda kriyā-s in their original form and in each of their component units. No. 5 has three guru-s as its constituents and in order to demarcate the cycle, the first guru is allotted a niḥśabda kriyā.

A few points regarding the placement of kriyā-s should be noted here.

(i) Sannipāta, if present in a tāla in its original form, occurs in the beginning, but in the dvikala and catuṣkala forms it invariably occurs at the end.

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(ii) Niṣkrāma and āvāpa are prefixed in trikala form and āvāpa and vikṣepa are further added in the catuṣkala form.

The above points will be evident in the following charts.

1. Caccaṭputaḥ - 4 Kalā-s

	Cat	Cat	Pu	Ṭaḥ
	S	S	I	Ṡ
	Saṁ	Śa	Tā	Śa
or	Śa	Tā	Śa	Tā
or	Tā	Śa	Tā	Śa
	2	2	1	3

2. Cācaṭputaḥ - 3 Kala-s

	Cā	Ca	Pu	Ṭaḥ
	S	I	I	S
	Saṁ	Śa	Tā	Śa
or	Śa	Tā	Śa	Tā
or	Tā	Śa	Tā	Śa
	2	2	1	2

3. Ṣaṭpitāputrakaḥ (also called Pañcapāṇiḥ, Uttaraḥ) (6 Kalā-s)

Ṣaṭ	Pi	Tā	Pu	Tra	Kaḥ	(Mirror reflect-
Ṡ	I	S	S	I	Ṡ	ion in two
Saṁ	Tā	Śa	Tā	Śa	Tā	halves)
3	1	2	2	1	3	

4. Sampakveṣṭākah (6 Kalā-s)

Sam	Pak	Ve	Ṣṭā	Kaḥ
Ś	S	S	S	Ś
Tā	Śa	Tā	Śa	Tā
3	2	2.	2	3

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5. Udghaṭṭaḥ (3 Kalā-s)

Ud	Chaṭ	Ṭaḥ
S	S	S
Ni	Śa	Śa
2	2	2

5 Tāla-s in 3 Spans.

(1) Caccatpuṭaḥ

A. Yathāksara or Ekakala

S	S	I	S
Saṁ	Śa	Tā	Śa

B. Dvikala

S	S	S	S	S	S	S	S
Ni	Śa	Ni	Śa	Śa	Pra	Ni	Saṁ

C. Catuṣkala

S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S
Ā	Ni	Vi	Śa	Ā	Ni	Vi	Tā	Ā	Śa	Vi	Prn	Ā	Ni	Vi	Saṁ

4 Pādabhāga-s

(2) Cācapuṭaḥ

A. Yathākṣara or Ekakala

S	I	I	S
Saṁ	Śa	Tā	Śa

B. Dvikala

S	S	S	S	S	S
Ni	Śa	Tā	Śa	Ni	Saṁ

C. Catuṣkala

Ā	Ni	Vi	Śa	Ā	Tā	Vi	Śa	Ā	Ni	Vi	Saṁ

3 Pādabhāga-s

(3) Ṣaṭpitāputrakaḥ

A. Yathāksara or Ekakala

Ś	I	S	S	I	Ś
Saṁ	Tā	Śa	Tā	Śa	Tā

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B.Dvikala

S S S S S S S S S S S S
Ni Pra Tā Śa Ni Tā Ni Śa Tā Pra Ni Saṁ

C.Catuṣkala

S S S S S S S S S S S S S S S S S S S S S S S S
Ā Ni Vi Pra Ā Tā Vi Śa Ā Ni Vi Tā Ā Ni Vi Śa Ā Tā Vi Pra Ā Ni Vi Saṁ

(4) Sampakveṣṭākaḥ

A. Yathākṣara or Ekakala

Ś S S S Ś
Tā Śa Tā Śa Ta

B.Dvikala

S S S S S S S S S S S S
Ni Pra Tā Śa Ni Tā Ni Śa Tā Pra Ni Saṁ

C.Catuṣkala

S S S S S S S S S S S S S S S S S S S S S S S S
Ā Ni Vi Pra Ā Tā Vi Śa Ā Ni Vi Tā Ā Ni Vi Śa Ā Tā Vi Pra Ā Ni Vi Saṁ

Note : This tāla follows Ṣaṭpitāputrakaḥ (no. 3) in its dvikala and catuṣkala spans.

6 Pādabhāga-s

(5) Udghaṭṭaḥ

A. Yathakṣara or Ekakala

S S S
Ni Śa Śa

B.Dvikala

S S S S S S
Ni Śa Tā Śa Ni Saṁ

C.Catuṣkala

S S S S S S S S S S S S
Ā Ni Vi Śa Ā Tā Vi Śa Ā Ni Vi Saṁ

3 Pādabhāga-s

The term Pādabhāga (literally, one-fourth part) is relevant in the Dvikala and Catuṣkala varieties of each tāla.

The other process of doubling of tāla-spans is change of

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mārga; here the duration of each kriyā (which is generally saśabda) is doubled, without adding any niḥśabda kṛiyā-s mentioned above. Eight special kriyā-s known as mātrā-s are prescribed here as follows/

Marga	Mātrā
1. Citra (each kalā measuring 2 mātrā-s)	1. Dhruvakā (sounded) 2. Patitā (falling position of the hand)
2. Vārttika (each kalā measuring 4 mātrā-s)	1. Dhruvakā 2. Sarpiṇī (leftward movement of the hand) 3. Patākā (upward movement) 4. Patitā (fallen to the ground)
3. Dakṣiṇa (each kalā measuring 8 mātrā-s)	1. Dhruvakā 2. Sarpiṇī 3. Kṛṣṇā (rightward movement) 4. Padminī (downward movement) 5. Visarjitā (outward movement) 6. Vikṣiptā (contracting movement) 7. Patākā 8. Patitā

It is to be noted here that the above special kriyā-s (excepting the first one) have to be suffixed to the original saśabda kriyā-s of a tāla. Thus the span of a tāla could be doubled or quadrupled either by prefixing niḥśabda kriyā-s or by suffixing special kriyā-s which are also niḥśabda but which are a sequential extension of the saśabda. This extension is not sub-divided into gurus as is the case in dvikala catuṣkala, where each prefixed kriyā is notated as one guru. It is clear, however, that extension of a saśabda kriyā with a niḥśabda one is provided for both as a prefix and suffix. As a prefix, it is definitely measured as guru, but as a suffix, it could be understood as occupying the value of any unit; e.g. a pluta would be extended by one pluta, or a guru would be split into two laghu-s, the second one being niḥśabda; a pluta could be split into two and two halves.

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The above five tāla-s with their kriyā-s, mārga-s etc. were branded as mārga (as distinct from deśī). This distinction of mārga and deśī tāla-s appears in a clear-cut manner in S.R.

(7) The last but not the least notable point with regard to the above tāla-s is that they have been described in terms of Gītaka-s or Prakaraṇa-gīta-s that are specific vocal forms described mainly in terms of tāla-structure. Both N.S. and S.R. describe the above five tāla-s in terms of these vocal forms which means that tāla is not dealt with as a mere abstraction, rather it is concretised in terms of vocal forms. These forms themselves have structures similar to those of tāla-s like ekakala, dvikala, catuṣkala etc., in most of the cases.

4. Deśī Tāla-s

The tāla-s of N.S. described above have only two basic structures; viz. the caturaśra composed of 4, 8, 16 kalā-s (units of one guru each) and tryaśra composed of 3, 6, 12, 24, 48, 96 kalā-s. Deśī tāla-s are composed of 5, 7, 9, 11 and similar number of units over and above 3, 4 and their multiples. The origin of these numbers is generally traced to a reference in N.S. which is dubious. Apart from this basic difference, there are the following distinguishing features.

(1) The standard unit guru (also known as kalā) was replaced by laghu (one mātrā).

(2) New units like druta (1/2 mātrā), anudruta (1/4 mātrā), and virāma (comparable to the dot of western notation) attached to laghu and druta measuring 1 1/2 and 3/4 mātrā-s respectively (virāma not being an independent unit) were introduced. These new units were thus notated : –

0 = druta, ∪ = anudruta S_1 = laghu-virāma and

δ = druta-virāma.

S.R. does not mention anudruta (1/4) but it is found in all later texts. It seems that just as all units of the mārga-tāla-s

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could be doubled and quadrupled, similarly they were reduced to half and quarter in deśī tāla-s as follows :

1 (laghu)	1/2 (druta)	1/4 (anudruta)
2 (guru)	1 (laghu)	1/2 (druta)
3 (pluta)	1 1/2 (laghu-virāma)	3/4 (druta virāma)

This explanation for these new units is in consonance with the name Khaṇḍa-tāla that preceded the name 'Deśī'. 'Khaṇḍa' stands for splitting and all the three units of tāla have been twice split as shown above.

(3) Profuse varieties of names and forms have dominated the scene in the textual tradition; each text adding new names, dropping some and describing anywhere between 30 to 200 tāla-s. The author's own name or his patron's name was also sometimes given to a tāla. For example, 'Śārṅgadeva' in S.R. and 'Śatruśalya' in R.K. could be seen. Mathematical possibilities of varieties in a given span were also explored through prastāra on the analogy of chaṇḍa-s.

(4) The rigorous regulation of kriyā-s described above was dropped. But it seems that larger units in a given tāla were rendered with a sounded beat followed by or semicircular movement of the hand. That is to say, each unit of a tāla was rendered with a sounded bent and the large units viz. laghu, guru and pluta were extended with a wave or downward movement (touching the ground) of the hand. This seems to bear the influence of the special kriyā-s associated with the three mārga-s i.e. the extension of a time-unit was represented by an unsounded movement of the hand that was not named or specifically prescribed in each case. There is no explicit reference to niḥśabda kriyā, barring very few exceptions.

(5) Some tāla-s were described in an identical form, but given different names. This apparent discrepancy was resolved by ascribing a flexible duration to laghu viz. 4, 3, 5, 7 or 9 akṣara-s. Thus the standardisation of mātrā (=laghu) in tāla in terms of five short syllables was dropped. The duration of other units like, guru, druta etc. was changed according to the value given to laghu.

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(6) There were many tāla-s that were described in the texts as being composed of only one unit occurring in more than one number; e.g. two or more druta-s or laghu-s. The device that might have been in existence for creating cyclic figures out of such forms is not explicitly recorded in the texts, only a few obscure cues being available here and there.[9]

(7) Prescription of specific drum syllables for each tāla became evident in the post-S.R. texts. Although the roots of this aspect of tradition could be traced to Abhinavagupta, it gained strength in the context of Deśī tāla-s for various reasons.

(8) The tradition of associating tāla-s with vocal forms was maintained to a great extent, but in a different dimension. The contemporaneous tradition of prabandha-s is relevant here.

(9) The texts bear the impact of a strong bondage with earlier tradition labelled as mārga. Many of them start the treatment of tāla-varieties with the five mārga-tāla-s without labelling them as such, others describe those five under kriyā, mārga and kalā of the ten prāṇa-s (life-principles) of tāla. The very concept of ten prāṇa-s is an attempt at retaining the mārga tradition or adapting it to deśī. This concept bears clear testimony to the fact that no dichotomy between the mārga and deśī is implied.

(10) Stray indications of regional preferences are available in the texts. The seven sūḷādi tāla-s deserve special mention here. It is notable that they are composed of only three units; viz. laghu, druta and anudruta, all other units having been dropped out.

(11) Present day practice is directly linked with the deśī tāla system for historical reasons and this system is a link between ancient thought and current practice.

(12) The concept of placing each tāla in the three spans in the ratio 1:2:3 is not recorded, except in ten prāṇa-s.

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5. Contemporary Practice

The contemporary scene has to be viewed with reference to the two main streams accepted today, although there are other notable traditions also is existence, e.g. Manipuri, Odissi. The abstract of this paper lists the main points of comparison or contrast between the above two streams. Here it would be pertinent to review those points in a broader perspective of links with earlier tradition, ancient and medieval, as follows.

(1) Mātrā still exists as a concept in the Karnatic tradition, since the span of each of the seven Sūlādi tāla-s as couched in terms of laghu, druta and anudruta is decoded in terms of mātrā-s alone. But these tāla-s take concrete shape in the form of one or the other of the five jāti-s (depending on the value of laghu as 4, 3, 5, 7, 9) and then they are described in terms of akṣara-kāla-s only; the total number of akṣara-kāla-s is not so important, as is their grouping into 2, 4, 3, 5, 7, 9. The restriction of flexibility to laghu i.e. keeping druta and anudruta unchanged, 2 and 1 akṣara-kāla being allotted to them respectively, is a deviation from the deśī system, where all units changed according to laghu.

In the Hindustani scene, mātrā is the conceptual standard time-unit with an arbitrary time-value depending on the laya (tempo) and it is concretised in terms of numbers 1, 2, 3, 4 etc. Why the concretisation in terms of akṣara-s has been dropped is a pertinent question. It could be conjectured that the strong identification of a tāla-cycle with a specific set of drum-syllables (ṭheka) could be responsible for this phenomenon. In a ṭhekā, each mātrā of the tāla is not necessarily represented by one drum syllable; e.g. in Cautāla, 5 out of the 12 mātrā-s are represented by double syllables, whereas in dhamāra, four out of the 14 mātrā-s are represented by only two syllables. The understanding of akṣara in terms of drum-syllable could not, therefore, be directly linked with mātrā and hence mātrā has become the sole term for the smallest time-unit in tāla. The

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direct impact of Mātrika-chanda-s, could also be held responsible for this situation. In Mātrika-chanda-s the total length of the foot of a metre is more important and groupings within that length, if at all prescribed, occupy a secondary position, whereas in Vārṇika chanda-s, the order or sequence of laghu-guru units is more important and the total length of a foot in terms of mātrā-s is automatically regulated. The ancient tāla system was nearer to the Vārṇika chanda-s and that impact has been quite strong also in the deśī tāla-s, but the grip of Mātrika chandas would have become stronger because of Mātṛka chanda-s becoming prominent in Prākṛta-s, Apabhraṁśa-s and later regional languages, specially in the various dialects of Hindi. The Hindustani practice and the thinking associated with it, would have, consequently, acquired the idea of viewing a tāla-structure primarily with special reference to its total length and secondarily to its component groups.

This tendency has brought about the situation in which Teental is viewed more as being composed of 16 mātrā-s that as being a pattern of 1, 2, 1 or 2, 4, 2 or 4, 8, 4. Hence sixteen mātrā-s are considered to be divided into 4, 8, 4 or rather 4, 4, 4, 4, rather than being a sum-total of these groupings.

(2) The above point leads to the question of khālī being accepted as an independent unit in the Hindustani system. It has been seen above that unsounded (niḥśabda) action has never been accorded an independent status. It is an extension of a sounded beat, as a prefix or suffix. In the deśī system it has been a suffix and in mārga it could be either a prefix or a suffix. The idea of according it an independent status could have emerged from the preference for such tāla-s as are clearly divided into two halves, the first half beginning with a sounded beat and the second half with an unsounded one. Teental, Jhaptal, Dhamar are well known examples. Cautāla has two khālī-s, but the second khālī marks the beginning of the second half of the cycle on the 7th mātrā and hence it is considered to be more important than the first one.

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So far as written records of this situation are concerned, till the last quarter of the 19th cent. and even upto the beginning of the 20th cent. it is not visible. The tradition of treating khālī as an extension and not an independent unit is very clearly recorded. Hence it is a very recent phenomenon.

(3) The concept of three mārga-s, though not pronounced in the present day Hindustani practice, is still alive as a hangover. In the Karnatic tradition it is more explicit.

(4) The emphasis on 'sama' in the Hindustani tradition and 'graha' in the Karanatic tradition, both have roots in the textual tradition.

(5) The texts written in the North (Delhi and Bhavnagar) at the end of the 19th cent. do not evince a dichotomy between the Hindustani and Karnatic systems.

(6) The Hindustani practice still retains the identification of tāla-s with vocal forms; e.g. dhrupada (the tāla cautāla also being known by this name) and dhamār both standing for a tāla and a vocal form performed in that tāla. This is a remnant of the prabandha-cum-deśī-tāla tradition.

(7) Both the systems of contemporary practice have a very selected corpus of tāla-s in actual use, although both have inherited a rich textual tradition profuse with hundreds of tāla-varieties. The processes of selection have not been completely identified, but some interesting facts are relevant.

(8) The relegation of the function of keeping the tāla cycle to the drummer in Hundustani music is a concomitant of the khyal and its allied form thumri. Dhrupad and Karnatic music fall in the same line of keeping this responsibility with the musician. The emphasis on melodic improvisation in the Khyal and Thumri forms has generated the process of freeing the musician from keeping the tāla-cycle and relegating it to the drummer.

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6. Conclusion

Both the current traditions of Hindustani and Karnatic systems embody deviations from and strong roots in the earlier and later textual tradition. Some of the important stages of the process of change and continuity and some factors influencing regional preferences have been identified in this paper. It is a fascinating field of study and the potential for further breakthroughs is very rich indeed.

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SECTION III

Synopses of Treatises

about some important books on

Indian Musicology

in Sanskrit and old Hindi

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BṚHADDEŚĪ OF MATAṄGA

1. Date and Identity

Mataṅga is a well-known *purāṇic* and epic figure as a 'Muni'. His historical identity as a musical author is not yet established. That he is posterior to Bharata is an unassailable fact, not only on account of his references to quotations from Bharata, but also on account of his treatment of subjects like *Jāti, Rāga, Prabandha,* etc., which is unquestionably later to that of Bharata. As the final word has not yet been said about the date of Bharata and as there is a strong section of scholarly opinion in favour of placing him quite early in B.C., the date of Mataṅga could also be conveniently put somewhere near that. But a reference in Kallinātha's[1] commentary on *Saṅgīta Ratnākara* to the effect that Rudraṭa (an *Alaṅkāra* author) is quoted by Mataṅga has led scholars* to be inclined to place him in the 9th century A.D., the accepted date of Rudraṭa. P.V. Kane places Mataṅga in 750 A.D.. But for the solitary reference to Rudraṭa ascribed to Mataṅga by Kallinātha there is nothing against pushing back the date along that of Bharata. In spite of the lack of conclusive evidence regarding his date, Mataṅga happens to be the only link between Bharata and Abhinavagupta[2] or even Śārṅgadeva[3] and thus his importance in our *Saṅgītaśāstra* cannot be over-estimated.

2. Textual Notes

The only edition of the text of *Bṛhaddeśī* that came out in 1928 in Trivandrum Sanskrit Series No. XCIV (now out of

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*. Dr. V. Raghavan, S.N.A. Akademi Bulletin No. 5.

1. Commentator of *Saṅgīta Ratnākara* (14th cent).
2. Author of *Abhinava Bhāratī* (10th cent. A.D.), the only extant commentary on Bharata's *Nāṭya śāstra*.
3. Author of *Saṅgīta Ratnākara* (13th cent.) –Ed.

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print) is based on two palm-leaf MSS in Malayalam characters obtained from the Poonjar Raja, North Travancore. Both of them lack the first leaf, one lacks four leaves from the 41st and the other abruptly breaks in the course of *Jātiprakaraṇa*. The text is very corrupt and breaks off or seems to be in wrong sequence at many places. The quotations from Mataṅga in the two available commentaries on *Saṅgīta Ratnākara*, *viz*. those of Simhabhūpāla[1] and Kallinātha not only supply some missing links, but also provide valuable material for correcting many readings. The writer of this note has attempted a reconstruction (unpublished) of the text with the help of the above-noted quotations. At some places Kallinātha gives a paraphrase of Mataṅga's text in his own words which is useful in reconstructing the purport of the corresponding portion in the original text. All the same, the text still remains in a very fragmentary condition and nothing but the discovery of a complete MS can bring to light the contribution of Mataṅga in its entirety. It need not, however, be overlooked that in spite of the fragmentary and extremely corrupt nature of the available text, it is a landmark in the history of our *Saṅgītaśāstra*.

The text is comprised of both verse and prose. There is a controversy among scholars regarding the authorship of the verse and prose portions being identical or otherwise. In the absence of a complete and well-connected text it is not possible to say a final word on this matter.[2]

The available text runs into 154 pages in print containing 511 verses (excluding quotations from earlier authors) and an almost equal extent of prose portions.

3. References by and to Mataṅga

Mataṅga cites the authority of Kaśyapa, Köhala, Dattila, Durgāśakti, Nandikeśvara, Nārada, Brahman, Bharata, Yāṣṭika,

1. Commentator of *Saṅgīta Ratnākara* (15th cent.) –Ed.
2. A critical edition of Bṛhaddeśī is now available, edited by P.L.S. with translation and explanatory notes, published by I.G.N.C.A. (Indira Gandhi National Center for the Arts.)–Ed.

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Viśvāvasu, Śārdūla and Veṇu (the reading of this name is corrupt in the printed text, p. 5, but the correct reading is available in Kallinātha's quotation). Almost all the citations are very important as they supply valuable information about the opinion of a number of earlier authorities on major points, who would otherwise have remained either mere names to us or some of whom would not have been known at all. Later authors have depended on Mataṅga's text for information about many of these earlier authorities. In the case also of Bharata whose text is available to-day in more than one recension, Mataṅga supplies some quotations which are not to be found in any of the extant recensions. For example, the following two statements about the importance of *Jāti* are not available today in any recension of the Bharata text :–

तथा चाह भरतमुनिः—"जातिसम्भवत्वाद् ग्रामरागाणाम्" इति।
"यत्किञ्चिद् गीयते लोके तत्सर्वं जातिषु स्थितम्" इति वचनात्॥

(Bharata has said : "because *Grāmarāga-s* are born of *Jāti-s*"; "whatever is sung in the *Loka*, all that subsists in *Jāti-s*")

Some of the important references to Mataṅga by later authors are listed below :

(1) In *Rasārṇava Sudhākara* (p. 8 verse 52-54) of Simhabhūpāla; he is mentioned as one of the four sons of Bharata, who wrote on *Nāṭya*.

(2) *Kuṭṭinīmata* of Dāmôdaragupta mentions him as an expert in wind instruments (verse 877).

(3) Abhinavagupta refers to him as having propitiated Maheśvara with a bamboo flute, in the commentary on N.S. 30.1 and quotes from him to the effect that flutes can also be made of metal; again in 30.11 he is quoted in the context of different (soft or harsh) tones of playing on the flute in the delineation of different *Rasa-s*. All these references point to the fact that Matanga was held to be an authority on wind instruments. Unfortunately, the portion of *Bṛhaddeśī* dealing with *Vādya* is completely lost to us today.

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(4) The two commentaries on *Saṅgīta Ratnākara* quote him profusely in *Svara* and *Rāga* chapters and once in *Prabandha* and supply valuable material for text reconstruction.

(5) Nānyadeva[1] quotes him about 60 times in the context of *Rāgas* and *Bhāṣā-s* and 4 times in that of *Vīṇā* and its *Vādana*. The original text dealing with *Vīṇā* is lost to-day.

(6) There is a solitary reference to him in *Rasaratna-Pradīpikā* (P.V. Kane--History of Sanskrit Poeties, p. 57).

(7) Mataṅga's *Vādyādhyāya* is mentioned in Jayasiṁha's *Nṛttaratnāvalī*.

(8) Mahārāṇā Kumbhā refers to him in *Saṅgītarāja* nine times in the context of *Svara*, twenty-five times in that of *Rāga*, five times in that of *Prabandha* and a few times in that of *Vādya*. A notable feature of the references in the context of *Rāga* is that Kumbhā ascribes to him the authorship of *Rāga-Dhyāna-s* in relation to *Deśī Rāga-s*. This is a very important fact in the historical study of the origin of the system of *Rāgadhyāna-s*. By implication Kumbhā relates to the *Śaiva* tradition in *Rāga-dhyāna-s*, as distinct from the *Vaiṣnava* tradition.

The above information establishes the vital importance of Mataṅga as a musical author.

4. General Scheme of the Work

The beginning of the text is missing. The available text abruptly begins with a fragment of the dialogue between Mataṅga and Nārada, the latter playing the role of an enquirer and the former that of a master. The discussion centres around the elemental aspect of sound (*dhvani*) and the process of its manifestation. In its manifest form *Dhvani* is *Deśī*. Then follows the definition of *Mārga* and *Deśī* as distinct musical categories. This is followed by a treatment of '*Nāda*' according

1. Author of *Bharata-bhāṣya*--Ed.

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to *Yôgic* and *Tāntric* terminology. This introductory portion leads to the subject matter of the *Svara* topic which is arranged under headings comprised of *Śruti, Svara, Mūrcchanā, Tāna, Varṇa, Alaṅkāra, Gīta, Jāti, Rāga, Bhāṣā* and *Prabandha*.

The division of chapters is not well-marked. It appears that the available text contains fragments of the following six chapters :

(1) *Svara* (the end is not marked) (2) *Jāti* (the end is not marked) (3) *Rāga* (the end is marked) (4) *Bhāṣā* according to '*Yāṣṭika-mata*' (the end is marked) (5) *Bhāṣā* according to '*Śārdūla-mata*' (the end is marked but it is followed by a small fragment of the text dealing with *Deśī Rāga-s* once again bearing the colophon of the end of *Bhāṣā*). Most probably the original scheme was to devote one chapter each to *Rāga* (*Grāmarāga*), *Bhāṣā* and *Deśī Rāga*.

(6) *Prabandha* (end is marked). The two conspicuous omissions are *Vādya* and *Tāla* and it is evident that these two chapters constitute the major loss sustained by the text. Inspite of the loss of the chapter on *Vādya*, Mataṅga is traditionally known to be the pioneer in fixing frets on the *Vīṇā*, as is evident from the inseparable association of Mataṅga with *Kinnarī*–the *Vīṇā* with frets.

5. *Salient Features of Exposition*

The salient features of exposition in this work, which characterise its distinction from Bharata and determine its influence on later authors may thus be summarised :

(1) The marked influence of *Tāntric* or *Āgamic* philosophy. Incidentally, it is interesting to note that one of the colophons gives the name सर्वागम संहिता to the text.

(2) A number of important innovations or additions in the *Svara* chapter, such as–

(a) Mention of the 7-*Śruti* interval representing *Saṁvāda* (p. 16), reference to the condition of समश्रुतिकता

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(identical *śruti*-interval) in *Saṁvāda* which explains Bharata's omission of the *Ma-Ni* pair from *Saṁvādī* pairs. *Ma* has *four-śruti* interval and *Ni* has *two-śruti* interval and they are, therefore, not included by Bharata under *Saṁvāda* pairs, in spite of their *9-śruti* interval.

(b) Mention of *Sa* and *Ma* as the *Grāmaṇī-svara-s* of the *Ṣaḍjagrāma* and *Madhyamagrāma* respectively.

(c) Ascribing colour, caste *(Varṇa), Dêvatā, Ṛṣi, Bīījākṣara,* etc., to the seven *svara-s*. This is clear evidence of the Āgamic influence.

(d) Etymological definitions of *Svara, Śruti, Mūrcchanā, Jāti,* etc.

(e) Polemic discussion about the mutual relationship of *Svara* and *Śruti*.

(f) Use of symbolic syllables, *viz., sa, ri, ga, ma, pa, dha, ni,* for the seven *svara-s*. This marks the beginning of non-Vedic musical notation; long forms of these syllables are used for denoting double time value. सा, री, गा, मा, पा, धा, नी.

(g) Illustrations in the above notation are given for *Alaṁkāra, Jāti and Rāga*.

(h) Illustrative charts are provided for *Grāma* and *Mūrcchanā*.

(i) Use of a remarkable expression in the section on *Sāraṇā* (demonstrative process for *śruti-s*) which affords valuable elucidation to Bharata's treatment of the subject; the expression is '*Kartā*' for the *Gāndhāra-Niṣāda* in the *Cala-Vīṇā* and '*Karma*' for the *Ṛṣabha-Dhaivata* in the *Acala Vīṇā* in the second *Sāraṇā*. (This point needs some elaboration and that will be provided in the next instalment. i. e. Part II)

(j) A noteworthy addition to the concept of *Anuvāda* illustrated by the example that *Ṣaḍja* and *Ṛṣabha* are

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Anuvādī because the use of one in the place of another is not detrimental to *Rāga* or *Jāti* (elaboration will follow in the next instalment).

(k) Exposition of *12-Svara-mūrcchanā* and ascribing a *Mūrcchanā* each to all *Jāti-s* (elucidation will follow).

3. The concept of *Mārga-Deśī* classification.

4. Elaborate treatment of *Grāmarāga-s* under five *Gīti-s*, and *Bhāṣā-s* of *Grāmarāga-s*. The treatment of *Deśī rāga-s* is lost to us to -day.

5. The treatment of nearly *45 Prabandha-s* which were later on known as *Deśī prabandha-s* and which were eventually further classified under three categories, *viz.*, *Sūḍa*, *Ālikrama* and *Prakīrṇa*.

6. Conclusion

In extant musical literature, Mataṅga's *Bṛhaddeśī* is the first text dealing with *Gīta* and *Vādya* almost independently of *Nāṭya*. All the points listed under the above heading need elucidation for bringing out the importance of Mataṅga's work and for assessing the influence wielded by him on later authors.

BṚHADDEŚĪ OF MATAṄGA - PART II

In this, the second and last instalment of the synopsis of Mataṅga's *Bṛhaddeśi*, it is proposed to take up a somewhat elaborate analysis of the author's treatment of the following items *seriatim*. *1. Saṁvāda-Anuvāda-Vivāda, 2. Svara-Śruti, 3. Grāma-Mūrcchanā, 4. Mārga-Deśi, 5. Rāga, 6. Prabandha.*

1. Saṁvāda-Anuvāda-Vivāda

Saṁvāda in our *Saṅgītaśāstra* is both an acoustic and melodic phenomenon. Acoustically, it has been said by

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Bharata and Matańga that *13*-and *9-Śruti* intervals represent the *Sa-Pa* and *Sa-Ma Saṁvāda*. Melodically, Matańga makes explicit, what Bharata had said by implication. Students of Bharata know that he has omitted '*Ma-Ni*' from the *Saṁvādī* pairs enumerated by him, in spite of the fact that this pair has a *9-śruti* interval. Abhinavagupta (posterior to Matańga) has explained this omission in great detail. (Reference is invited to IMJ No. 7, pp. 60, 61.) But the germ of this explanation has already been supplied by Matańga, who adds the condition of *Sama-śrutikatā* to the statement of the *Śruti*-intervals necessary for *Saṁvāda*. That means that although acoustically the *Śruti*-interval is the only criterion for *Saṁvāda*, melodically the interval of the *Svara* concerned from their preceding *Svara-s* is also important. *Ma* has *4-śruti* interval from *Ga* and *Ni* has only *2-śruti* interval from *Dha*. Melodically, they cannot be said to have *Saṁvāda* because correspondence of melodic phrases is not possible without *Samaśrutikatā*. The phrase '*Ma-Ga-Ri*' cannot have a reciprocal phrase in '*Ni-Dha-Pa*', because the *Śruti*-sequence in one is 4-2-3 and in the other it is 2-3-4. The following passage is relevant to this aspect of *Saṁvāda*.

संवादिनस्तु पुनः समश्रुतिकत्वे सति त्रयोदशनवान्तरत्वेनावबोद्धव्याः। किं तत् संवादित्वं नाम? यद् वादिस्वरेण रागस्य रागत्वं जनितं तत्रिर्वाहकत्वं नाम संवादित्वम्।... संवादिप्रयोगो यथा—यस्मिन् गीते योंऽशत्वेन परिकल्पितः षड्जस्तस्य स्थाने मध्यमः क्रियमाणो रागहा न भवेत्। यस्मिन् स्थाने मूर्च्छनावशान्मध्यमः प्रयुक्तः अस्मिन् स्थाने क्रियमाणः षड्जो जातिरागहा न भवेत्। षड्जपञ्चमयोः स्थाने पञ्चमषड्जौ प्रयुज्यमानौ जातिरागहानिकरौ न भवतः। एवं ऋषभधैवतयोः स्थाने धैवतर्षभौ प्रयुज्यमानौ जातिरागविनाशकरौ न भवतः। एवं गान्धारनिषादयोः स्थाने निषादगान्धारौ। ककुभस्य धैवतांशत्वेन रेवगुप्तस्य ऋषभांशत्वेन तदुभयरागजनन्याश्चार्षभीजातेर्ऋषभांशपरिग्रहात् परस्परसम्बद्धौ च प्रयुज्यमानौ जातिरागविनाशकरौ न भवतः।

(P.14)

"*Sa-Ma-Pa* can replace one another, similarly *Ri-Dha* can represent each other in melodic phrases of *Rāga* or *Jāti* and this is the implication of their mutual *Saṁvāda*."

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The melodic implication of *Saṁvāda* finds also a place in the *Varjana-Vidhi* (वर्जन-विधि) i.e. rule about the omission of *Svara-s* in *Jāti-s* and *Rāga-s*. The rule is that the *Saṁvādī* of the *Aṁśa Svara* of a *Jāti* or *Rāga* can never be omitted. This *Saṁvādī* has to satisfy both acoustic and melodic conditions. Thus *Ni* can be omitted when *Ma* is *Aṁśa* even though there is a *9-śruti* interval between the two; similarly, the *Ri-Dha* of *Madhyamagrāma* do not have *Samaśrutikatā*, although they have a *13-śruti*-interval. There also the melodic condition of *Saṁvāda* is not satisfied. What Bharata had implied, is made explicit by Mataṅga by the condition of *Samaśrutikatā* added; and Abhinavagupta has explained the melodic implication through *varjana-vidhi*.

The addition of *7-śruti* interval to the two *Saṁvādī* intervals (9 and 13) already spoken of by Bharata, in a singular passage of Mataṅga (p. 16), appears to be of dubious importance or authenticity, as this addition does not find a place anywhere else in the text; whereas there are several places where it could reasonably be expected to recur. This point has, therefore, still to be kept open for corroboration or rejection.

As regards *Anuvāda*, Mataṅga has indicated a make-shift arrangement by saying that *Triśruti Svara-s* can represent *Catuḥśruti Svara-s* in melodic progression. *Sa-Ri, Pa-Dha, Ri-Pa* are mutually interchangeable (on the *Vīṇā* frets) according to him.

अनुवादिप्रयोगो यथा—षड्जस्थाने ऋषभः ऋषभस्थाने षड्जः प्रयुज्यमानः स्वरूपं भजन् जातिरागहा न भवति। पञ्चमस्य स्थाने धैवतो धैवतस्य स्थाने पञ्चमः प्रयुज्यमानो रागहा न भवेत्। षड्जस्थाने धैवतः प्रयुज्यमानो धैवतस्थाने षड्जः प्रयुज्यमानो जातिरागविनाशकरो न भवति। पञ्चमस्थाने ऋषभः प्रयुज्यमानः, ऋषभस्थाने पञ्चमः प्रयुज्यमानो जातिरागहा न भवेत्।

(P.15)

Thus the explanation of *Anuvādī* pairs by Mataṅga indicates a makeshift arrangement, which ignores the difference of the *Pramāṇa-Śruti* interval.

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As regards *Vivāda*, Matańga offers the explanation that *Vivādī*-pairs are not interchangeable in melodic progression. The following passage is relevant :

किं तद् विवादित्वं नाम? वाद्यादिभिः स्वरैर्यद् रागस्य वादित्वं संवादित्वमनुवादित्वं प्राप्तं, तद्विनाशकत्वं नाम विवादित्वम्।...विवादिप्रयोगो यथा— ऋषभस्थाने गान्धारः प्रयुज्यमानो गान्धारस्थाने ऋषभः प्रयुज्यमानो जातिरागहानिकरो भवेत्। धैवतस्थाने निषादः प्रयुज्यमानो जातिरागहानिकरो भवेत्।

(P.15,16)

All the above illustrations regarding *Saṁvāda-Vivāda* relate to the *Ṣaḍjagrāma* and that would suffice here. Thus it can be said that Matańga has made a significant contribution to this concept both by making explicit what was previously implicit, and by making some new additions *i.e.* by giving new dimensions to it. Specially regarding *Anuvāda* one has to wonder for a while why Matańga should have pleaded for the ignoring of the '*Pramāṇa Śruti*' interval in that case. The reason would appear to be twofold : 1. the exigencies of the fretted *Vīṇā* and 2. the exigencies of *Dêśī* Music which was not bound by *Grāma*.

2. *Svara-Śruti*

The following etymological definition of *Svara* and the points made by Matańga after that definition as summarised below have influenced all subsequent authors.

राजृ दीप्ताविति धातोः स्वशब्दपूर्वकस्य च।
स्वयं यो राजते यस्मात् तस्मादेष स्वरः स्मृतः॥

(P.12,śloka 63)

That which is resplendent by itself or which shines forth by itself is '*Svara*'. From Śārṅgadeva onwards 'स्वतो रञ्जयति श्रोतृचित्तम्' that which is pleasant by itself is *Svara*'--has been accepted as the definition of *Svara*. This definition is also introduced by Matańga through the following words :–

ननु स्वर इति किम्? उच्यते रागजनको ध्वनिः स्वर इति। तथा चाह कोहलः—

आत्मेच्छया महितलाद् वायुरुद्यन्निधार्यते।
नाडीभित्तौ तथाकाशे ध्वनी रक्तः स्वरः स्मृतः॥

(P.12)

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That sound is '*Svara*' which produces '*Rāga*' (pleasure or attraction). The '*Vāyu*' (vital air) rises from the 'ground' ('*Mūlādhāra*' in the body) and is supported on the surface of the '*Nāḍī-s*' (nerve centres) and in the '*Ākāśa*' (ether in the body); it manifests as sound and that sound which is pleasant is '*Svara*'.

This idea has been elaborated by later authors, especially by Śārṅgadeva. After this, Mataṅga poses the question whether '*Svara*' is one or many *(Eka-Aneka)*, eternal or ephemeral *(Nitya-Anitya)*, pervasive or nonpervasive (*Vyāpaka-Avyāpaka*) and concludes by saying that '*Svara*' is both '*Eka*' and '*Aneka*'; in its unmanifest (*Niṣkala*) or undivided state it is one, but in its manifestation as *Ṣaḍja* and the like, it is '*Aneka*'. It is always eternal or indestructible (*Nitya*) and is all pervasive (*Vyāpaka*) in the human body, right from the 'ground' (*Mūlādhāra*) upto the '*Mūrdhā*' (cerebral region).

After this, there is a discussion as to how the *Vyañjana-s* (consonants) associated with *Svara* names can be called *Svara-s* (vowels) and in the conclusion there is a very significant statement which establishes that the '*Svara*'-names are simply symbols or technical jargon of the learned (*Ācārya-s*). This statement is very relevant in the context of our music education today, when unfortunately, the symbol is eclipsing the substance and we seem to have lost the requisite discrimination between the two viz. the symbol and the symbolised (the sound proper).

Then follows the description of *Vādī-Saṁvādī*, *Anuvādī* and *Vivādī* (already noted above) and next comes the enunciation of *Ṛṣi-Kula*, *Devatā*, colour, *Varṇa* (caste), *Sthāna* (location in the human body), *Bījākṣara*, etc. of *Svara-s*. All this is a clear indication of the *Tāntric* influence on Mataṅga and in extant literature, he is the first author to introduce these details except *Rasa*, which has been given by Bharata. As regards subsequent literature, it is notable that all these details

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are reproduced except the *Bījākṣara-s*. The following passage of Siṁhabhūpāla is important and perhaps the solitary instance of a reference to *Bījākṣara-s*.

ननु स्वराणां 'पद्माभः' इत्यादि-वर्णनिरूपणमृषिदैवतच्छन्दोनिरूपणं च कुत्रोपयुज्यते? स्वरोपासनायामित्यवेहि। यदा स्वराणां बीजैः षड्जादयः स्वरा उपास्यन्ते तदा तेषामृषिदेवताच्छन्दांसि स्मर्तव्यानि वर्णाश्च ध्येया। अतएव स्वराणां बीजान्युक्तानि मतङ्गेन।

(S.R.1.3.59)

"All these details regarding *Svara-s viz.* colour, *Ṛṣi, Devatā, etc.* are significant for the *Upāsana* of *Svara-s* through the *Bījākṣara-s* because these have to be contemplated upon during *Upāsanā*".

We know that in the Vedic tradition the *Ṛṣi, Devatā* and *Chandas* are important. There seems to be a fusion of the Vedic and *Tāntric* tradition in the background of all those details and this is a subject for specialised research.

The credit of giving etymological derivation of *Svara*-names for the first time also goes to Mataṅga. For want of space it is not possible here to reproduce these derivations. Suffice it to say that they are very significant and important in the context of the inseparable and integral concept of *Svara-Śruti-Grāma-Mūrcchanā*.

Regarding *Śruti*, the treatment of Mataṅga is marked by the following points : (a) etymological definition (b) citation of various opinions about the number of *Śruti-s* and their various classifications (c) a peculiar expression under *Sāraṇā* and (d) polemic discussion about the relation between *Svara* and *Śruti*. All these points are summarised below *seriatim* :

(a) Etymology

श्रु श्रवणे चास्य धातोः क्तिन्प्रत्ययसमुद्भवे।
श्रुतिशब्दः प्रसाध्योऽयं शब्दज्ञैर्भावसाधनः॥

"That which is heard is *Śruti*". The word is formed by the *Pratyaya* '*Ktin*' as applied to the root *Śru*, in the process of

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Bhāva of *Karma* (both grammatical terms)." This is the most comprehensive definition of *Śruti* that is possible and this could have been behind the later exposition that the first part of a sound characterised by attack (आघात) is *Śruti* and the second part characterised by resonance (अनुरणन) is *Svara* (cf. S.R. I. 3.24).

(b) Various opinions about the number and classification of Śruti-s

(i) *Śruti* is basically one which appears in various forms when the vital air is travelling upwards and attacks different stages, as though it is climbing steps. This is Mataṅga's own opinion.

(ii) *Śruti* is two-fold--*Śvaraśruti i.e.* the *śruti-s* ascribed to *Śuddha Svara-s* and *Antara-Śruti i.e.* the *śruti-s* ascribed to *Antara Svara-s viz. Antara Ga* and *Kākalī Ni*. This opinion is ascribed to Viśvāvasu.

(iii) *Śruti* is three-fold according to its association with the three *Sthāna-s viz. Mandra, Madhya* and *Tāra*.

(iv) *Śruti* is three-fold according to the *Vaiguṇya* (imperfection) of the senses. This *vaiguṇya* is again three-fold--*Sahaja* (natural), *Doṣaja* (born of some discrepancy) and *Abhighātaja* (born of some accident). This seems to relate to the sense-perception of sound.

(v) *Śruti* is four-fold according to its association with the three *Dhātu-s* (essential ingredients) in the human body and their mixture (*Sannipāta*).

(vi) *Śruti* is nine-fold as the total of 4 + 3 + 2 = 9, the three types of *Svara*-intervals.

(vii) *Śruti-s* are twenty-two. Mataṅga mentions this opinion rather disparagingly, but that is rather curious, because while speaking of *Sāraṇā* he establishes this number itself.

(viii) *Śruti-s* are sixty-six i.e. 22 x 3 = 66 according to the association of 22 with 3-*Sthāna*-s.

(ix) *Śruti-s* are infinite, just like the infinite sounds in *Ākāśa*

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or the infinite waves and ripples in water caused by the blowing wind.

(c) Sāraṇā

The following expression is very important in the description of the second *Sāraṇā*.

पुनरपि तद्वदेवापकर्षयेद् तथा गान्धारनिषादौ कर्तारौ पुनरन्यतरस्यां स्थिरवीणायां धैवतर्षभौ कर्मतामापन्नौ प्रवेक्ष्यतो द्विश्रुत्यधिकत्वात्।

(P.6)

"The '*Ga-Ni*' of the *Cala-Vīṇā* are the *Kartā-s i.e.* they are active as they are to be so lowered as to make them identical with the '*Ri-Ga*' of the *Acala Vīṇā* which are '*Karma*' or the object of the act of lowering." This relationship of *Kartā* and *Karma* between the *Ga-Ni* of the *Cala Vīṇā* and *Ri-Ga* of the *Acala Vīṇā* respectively deserves attention because it indicates clearly that the second *Sāraṇā* is basically different from that of the first one. This could set at rest the contention that Bharata and his followers advocated an identical measure of lowering in the four *Sāraṇā-s*.

(d) Polemic Discussion

Matańga has indulged in a long discussion on the relation between *Svara* and *Śruti*. He poses five possibilities in this connection and refutes or accepts them as follows :

(i) *Śruti* and *Svara* are identical, like *Jāti* and *Vyakti*; this is not acceptable because *Svara* and *Śruti* are not perceptible by one process and one is known to rest on the other.

(ii) *Svara* is reflected (Vivartita) in *Śruti* just as the face is reflected in the mirror; this is fallacious because it implies that the perception of *Svara* is not valid.

(iii) *Śruti* is *Kāraṇa* (cause) and *Svara* is *Kārya* (effect) just like the lump of clay (*Kāraṇa*) and jar (*Kārya*); this does not stand reasoning, because the lump of clay no longer exists after the jar comes into existence, but *Śruti* does exist along with *Svara*.

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(iv) There is the *Pariṇāma* of *Śruti* into *Svara* like that of milk into curd; this is acceptable.

(v) *Śruti* is the *Vyañjaka* (luminator) of *Svara* just as the candle luminates objects like *Ghaṭa*; this is also acceptable.

It is not possible here to go into the implications of this discussion due to the limitation of space. The only remark that is pertinent here is that the treatment of *Svara* and *Śruti* by Mataṅga is very scholastic and bears the influence of grammar, Tantra and Vedānta.

(3) Grāma-Mūrcchanā

The notable points regarding the treatment of *Grāma* are :

(i) Explanation through an analogy from life (ii) explanation of Bharata's enumeration of *Śruti*-intervals from *Ṛṣabha* and *Pañcama* instead of *Ṣadja* and *Madhyama* in *Magrāma* respectively (iii) explanation of Bharata's statement about the origin of *Grāma*. These points are briefly dealt with below.

Analogy from life. The following passage is relevant.

समूहवाचिनौ ग्रामौ स्वरश्रुत्यादिसंयुतौ।
यथा कुटुम्बिनः सर्व एकीभूत्वा वसन्ति हि॥
सर्वलोकेषु स ग्रामो यत्र नित्यं व्यवस्थितिः॥
षड्जमध्यमसंज्ञौ तु द्वौ ग्रामौ विश्रुतौ किल।
गान्धारं नारदो ब्रूते स तु मर्त्यैर्न गीयते॥

(P. 20, sloka 89-91)

The word '*Grāma*' is taken from '*Loka*' (life). Just as in life, a number of families live together in a village, similarly *Grāma* is a grouping of *Svara*, *Śruti* and the like. There are two *Grāma-s* (in music), bearing the names *Ṣaḍja* and *Madhyama*. The mention of *Gāndhāragrāma* and its negation in the context of mortals is also a deviation from Bharata's tradition.

(ii) Enumeration of *Śruti* intervals. Bharata begins from *Ṛṣabha* in the enumeration of the *Śruti* intervals in *Ṣaḍjagrāma*, instead of doing so from *Ṣaḍja*, as

तिस्रो द्वे च चतस्रश्च चतस्रस्तिस्र एव च।
द्वे चतस्रश्च षड्जाख्ये ग्रामे श्रुतिनिदर्शनम्॥

(Nāṭyaśāstra 28.22)

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Matańga assigns two reasons for this :

भरतस्तु पुनर्ऋषभादिमण्डलं दर्शयति। किमत्र कारणम्? उच्यते। ग्रामद्वयेऽप्यन्तरमूर्च्छनाप्रतिपादनार्थम्। यद्वा ग्रामद्वयेऽपि षड्जमध्यमस्वरौ ग्रामण्यौ भवतः। अन्यस्वरास्तदग्रेसरा इति।

(P.11)

The first reason is that the *Mūrcchanā* having '*Antara*' *Svaras* can be formed by starting the enumeration from *Ṛṣabha* (in *Ṣaḍjgarāma*). If the enumeration is started from *Ṣaḍja*, the *Mūrcchanā* will end at *Niṣāda* and *Kākalī Niṣāda* will not be available, but if it is started from *Ṛṣabha*, the *Mūrcchanā* will end at *Ṣaḍja* and *Kākalī Niṣāda* will be available. (Similarly in *Madhyamagrāma*, if the enumeration is started from *Madhyama*, the *Mūrcchanā* will end at *Gāndhāra* and hence *Antara Gāndhāra* will not be available, but if *Pañcama* is the starting point, the *Mūrcchanā* will end at *Madhyama* and *Antara Ga* will be available). The second reason is that '*Ṣaḍja*' and '*Madhyama*' are the *Grāmaṇī Svara-s* in *Ṣaḍja* and *Madhyamagrāma* respectively, *i.e.* they are the 'leaders' of the 'village' and the other *Svara-s* come after them.

As regards *Mūrcchanā*, the notable points of Matańga's treatment are :

(i) Etymological definition of *Mūrcchanā*

(ii) *Dvādaśa-Svara-Mūrcchanā-s* in addition to *Sapta-Svara Mūrcchanā* and

(iii) Assigning *Mūrcchanā-s* to *Jāti-s*.

(i) The etymological definition of *Mūrcchanā* is given by Matańga in the following words :

मूर्च्छना-व्युत्पत्ति :—'मूर्च्छा मोहसमुच्छ्राययोः'।
मूर्च्छते येन रागो हि मूर्च्छनेत्यभिसंज्ञिता॥

(P.22)

"The root '*Mūrcchanā*' has two meanings viz. to swoon or to increase. The second meaning is relevant in the context of music. The '*Rāga*' increases or is enhanced through *Mūrcchanā*

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i.e. *Mūrcchanā* brings out the latent or potent element of variety of the *Grāma*.

(ii) *Dvādaśa-Svara-Mūrcchanā* is designed to fulfil the requirement of '*Mandra*' and '*Tāra*'. The authority of Nandikeśvara is cited in this respect, to the effect that twelve-*Svara-Mūrcchanā* is useful for the accomplishment of '*Jāti-Bhāṣā*' and the like and *Tāra-Mandra* and the like. Thus Mataṅga would appear to have followed earlier authority in this context, although it seems to be an innovation as far as Bharata's treatment of *Mūrcchanā* is concerned. The opinion followed by Mataṅga seems to be based on the observation that no *Rāga* can become manifest in one '*Sthāna*' alone; hence to obtain three *Sthāna-s* in a given *Mūrcchanā*, some *Svara-s* were added in the beginning and end. Thus *Mūrcchanā* was accepted as being composed of seven *Svaras* so far as the exposition of three '*Sthāna-s*', *Krama, Kūṭatāna* etc, was concerned and it was said to be composed of seven *Svara-s* in the context of *Rāga*, *Jāti*, etc. The following points are notable in this connection : –

(a) Among later authors, Śārṅgadeva does not even mention the *Dvādaśa-Svara-Mūrcchanā* although he literally follows Mataṅga in assigning *Mūrcchanā-s* to *Jāti-s*. His commentator, Siṁhabhūpāla, does take a due note of this concept (S.R.I., 4.15.16) but Kallinātha is silent about it. Mahārāṇā Kumbhā vehemently criticises this concept (*Saṅgītarāja*, Vol. I pp. 124, 125). Limitations of space and of the inclusion of technical details are deterrent in going into this point in detail.

(b) There is no other notable contribution on this point in later literature and that is but natural because the roots of the *Grāma-Mūrcchanā*-system were shaken around the 15th century A.D. when the *Mela*-system emerged.

(iii) Mataṅga's innovation of assigning *Mūrcchanā-s* to *Jāti-s* is a corollary of his *Dvādaśa-Svara*-concept. It is notable that while assigning *Mūrcchanā-s* to *Jāti-s*. Mataṅga

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never uses the names of *Sapta-Svara Mūrcchanā* such as *Uttaramandrā* and the like, but invariably names the respective *Mūrcchanā* in association with the initial *Svara* such as *Dhaivatādi, Ṛṣabhādi* and the like. Kallinātha is not justified in his commentary on S.R. in associating the names of *Sapta-Svara Mūrcchanā-s* with the names like *Dhaivatādi*. Matańga has clearly said that the *Dvādaśa-Svara-Mūrcchanā* is useful in the context of *Jāti* and *Rāga* and hence the logical conclusion regarding names like '*Dhaivatādi*' in the context of *Jāti-s* would be that Matańga intends *Dvādaśa-Svara-Mūrcchanā* there. By assigning particular *Mūrcchanā* to a *Jāti* he wants to indicate a particular tuning of the *Vīṇā* which would be suitable for playing the *Jāti* concerned, in association with its various *Aṁśa Svara-s* i.e. he wants to suggest a tuning which could serve the purpose when the *Aṁśa Svara-s* of the *Jāti* were changed. (There are more than one *Aṁśa Svara-s* in each *Jāti*). In this context, the names of the *Sapta-Svara-Mūrcchanā* could not serve his purpose and hence he has coined separate names.

4. Mārga-Deśi

In the extant literature on music, Matańga's *Bṛhaddeśī* is the first text which introduces the concept of *Mārga* and *Deśī* classification. The relevant passage in its introductory portion is reproduced below :

अबलाबालगोपालैः क्षितिपालैर्निजेच्छया।
गीयते सानुरागेण स्वदेशे देशिरुच्यते (?)॥
निबद्धश्चानिबद्धश्च मार्गोऽयं द्विविधो मतः।
आलापादिनिबन्धो यः स च मार्गः प्रकीर्तितः॥

(P.2,śloka 13,14)

"That which is sung with love by women, children, cowherds and kings according to their will in their respective regions, is called *Deśī*. *Mārga* is known to be twofold, *Nibaddha* and *Anibaddha*."

This passage indicates that art-music or stylised music was

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called *Mārga* and unsophisticated or unstylised music was known as *Deśī*. In the treatment of the entire subject-matter in *Bṛhaddeśī*, *Deśī* finds a place in the context of *Rāga-s*, because they have been grouped as *Grāmarāga-s* (identified with *Mārga* and *Deśī Rāga-s*. Apart from this, the *Prabandha* chapter of the text could be said to be dealing with *Deśī*, as in later literature *Prabandha* was identified with *Deśī*. It is notable, however, that Matańga does not label *Prabandha* as *Deśī*.

In later literature, the concept of *Mārga* and *Deśī* held full sway till the Middle Ages when it lost its real significance. Two aspects of this concept developed in later times and are recorded in S.R. *viz*. (i) *Mārga* forms part of spiritual culture and is esoteric, whereas *Deśī* aims at enjoyment and entertainment.

(ii) *Mārga* is rooted in tradition and *Deśī* enfolds all deviations and modifications. Obviously the first aspect is deep and internal or subjective and the second is rather superficial and external or objective. In S.R. the bifurcation of *Mārga* and *Deśī* has crystallised in five topics viz (i) *Rāga–Grāmarāga-s* are identified with *Mārga* and *Deśī*. *Rāgas* form a part of *Deśī* as is the case in Matańga's text. (ii) *Tāla*–the number and nature of *Mārga-Tāla-s* is the same as given by Bharata viz. five. *Deśī Tāla-s* are described as 120 and their number is flexible. (iii) Compositional patterns–the text-oriented *Gītaka-s* spoken of by Bharata were classified under *Mārga* as they follow the *Mārga-tāla* pattern and *Prabandha-s* were identified with *Deśī*. (iv) Musical instruments in the description of *Paṭaha* (a variety of drum)— a specific measurement is prescribed for *Mārga Paṭaha* and the measurement of *Deśī Paṭaha* is optional. This bifurcation is not spoken of with reference to any other instrument. (v) Dance--here too, like instruments, the bifurcation occupies a very insignificant part. *Cārī-s* (single-step movements of the feet, thighs and waist) are classified under *Mārga* and *Deśī*, presumably on the basis of including under *Mārga* those that

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have been spoken of by Bharata and under *Deśī* those that comprise later developments.

Thus it will be seen that Mataṅga's concept of *Mārga* and *Deśī* which started with *Rāga*-classification was later extended to many other topics and there were also some basic additions.

5. Rāga

This may be said to be the most important topic in the text. The following points deserve mention in this respect.

(i) Two passages of Mataṅga in the introductory portion of the *Rāga* chapter pose an apparent contradiction. The first passage (p. 81, *śloka* 279) states that the author intends to speak about the *Lakṣya-Lakṣaṇa* of *Rāga-mārga*, which has not been spoken of by Bharata. The second passage (p. 87) cites the authority of Bharata in the context of *Śuddha Rāga-s*. This apparent contradiction could be resolved by taking a balanced view to the effect that though Bharata does not elaborate the topic of *Rāga*, he does mention six or seven names which were later identified with *Śuddha Grāma-Rāga-s*.

(ii) Citation of several earlier authorities other than Bharata, who is silent on this topic, regarding the number of *Gīti-s* in which *Rāga-s* have to be classified. Mataṅga himself accepts seven *Gīti-s* but later texts beginning with S.R. have accepted the more rational view of *Rāga*-classification under five *Gīti-s* and exposition of *Bhāṣā-Vibhāṣā* and *Antara-bhāṣā* as varieties and sub-varieties of *Grāmarāga-s*.

(iii) The section on *Deśī Rāga-s* is extremely mutilated and virtually lost, but the *Maṅgalācaraṇa* verse reading as follows suggests that *Tāntric Dhyāna-s* might have been given for *Deśī Rāga-s* by Mataṅga. This inference is supported by Mahārāṇa Kumbhā's repeated reference to Mataṅga's authority in the context of *Tāntric Dhyāna-s* for *Deśī Rāga-s*.

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बन्धूकाभां त्रिनेत्राममृतकरकलाशेखरां रक्तवस्त्रां,
पीनोत्तुङ्गप्रवृत्तस्तनभरनमितां यौवनारम्भरूढाम्।
सर्वालङ्कारभूषां सरसिजनिलयां बीजसंक्रान्तमूर्तिं,
देवीं पाशाङ्कुशाभ्यामभयवरकरां विश्वयोनिं नमामि॥

(P.140,141)

(iv) Mataṅga's treatmant of *Rāga-s* is rich in detail and thus his text is a landmark in the history of *Rāga*.

6. *Prabandha*

Mataṅga's text is the first in extant literature to provide a treatment of *Prabandha*. Forty-eight varieties of *Prabandha* are given without any grouping. The three groups *viz Sūḍa*, *Ālikrama* and *Viprakīrṇa* given in S.R. would appear to be later developments.

Conclusion

Thus we have seen that Mataṅga's *Bṛhaddeśī* is an epoch-making text in the history of Indian *Saṅgītaśāstra*. It effectively fills up the long gap between Bharata and Śārṅgadeva and is of immense value to the student and researcher, in spite of being extremely corrupt and mutilated.

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ŚRĪKAṆṬHA'S RASAKAUMUDĪ

*a Review of Salient Points Taken from Passages Culled from an unpublished text**

Prefatory Remarks

Śrīkaṇṭha's Rasakaumudī is a Sanskrit work of the 16th century A.D. dealing with Saṅgīta (comprehending Gīta, Vādya and Nṛtya) in its first half and a miscellany of heterogenous subjects like Rasa, Bhāva, Erotics (only Ṣaḍṛtuvarṇana and Ṣoḍaśaśṛṅgāra) and Rājanīti grouped under the heading 'Sāhitya' in the latter half. It is one of the few works on Saṅgīta having their origin in Western India. It is a specially important work of its time because it comprehends all the three aspects of Saṅgīta whereas practically all other works of its period dealt merely with Gīta. One of the interesting features of this work is the commingling of cognate subjects which it presents in its second half. Thus the work is of considerable importance in a study of the musical literature of the medieval period of Indian history.

A Ms. copy of Rasakaumudī was presented to Pt. Omkarnath Thakur, Ex-Principal of our College, by Prof. D. R. Mankad of Gaṅgājala Vidyāpeetha, Aliabada, in December 1959. Panditji made this copy available to our Research Section for which courtesy the College is grateful to him. The Research Section took up the work of reconstructing the available text. This Ms. Copy is said to have been prepared on the basis of three Mss. one each deposited in the B.O.R.I. Poona, the Oriental Institute, Baroda and the private collection of Prof. Mankad. It was compared with the available portion of

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the text in the original Ms. deposited in the B.O.R.I. Poona, but the other two original Mss. could not be obtained for comparison.

Concurrently, the Oriental Institute had been preparing independently a critical version of the text on the basis of Mss. available to them. The fact that the work of reconstructing from an almost identical available Mss. of an authentic text of Rasakaumudī was in progress simultaneusly in the College of Music, B.H.U. and the O.I. Baroda, came to notice after both these institutions had proceeded far in the progress for their task. It became apparent then that although both the institutions could, without any objection in principle, publish separately and independently of each other their respective reconstructed texts, such publication would entail duplication of expense and effort which could be avoided in the larger social interest. Moreover, as the text prepared by the O.I Baroda was expected to be comparatively more complete in certain respects, our Research Section dropped the idea of publishing the text reconstructed by it.

However, at the suggestion of Dr. V. S. Agrawal, Head of the Deptt, of Art and Architecture and Dean, Faculty of Arts, B.H.U., the Director O.I. Baroda kindly agreed to incorporate in their publication an exhaustive introduction to the work written by me. The said introduction has already been supplied to the O.I. Baroda whose reconstructed text with this introduction is expected to be published soon.

That introduction, however, though exhaustive, is of a general nature and has taken the form appropriate to a work which provides the text separately from the introduction. It provides a general estimate of the work and its author. Procedurally, it is out of the scope of such an introduction to pick out for detailed treatment and appreciation, illustrative and representative passages from the text and salient features

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of the author's work. It is proposed to attempt this task in the present article.

Comments on the Scope and General Scheme of Rasakaumudī

In the eyes of a class of critics, treatment of Saṅgīta and Sāhitya in one and the same work may not be appropriate. Such treatment, however, is not open to objection in principle, viewed from the standpoint of modern Aesthetics as well as the traditional Indian Saṅgīta Sāstra as will be seen from the discussion below which takes into account taste as an element of aesthetic experience.

Lay opinion often asserts that preference among aesthetic values is individual and that there can be no rational justification of taste. Modern science of Aesthetics contradicts this view and offers criteria for judging artistic activity on all levels. These criteria comprise a frame of reference which includes variable factors. One of these factors is artistic sensitivity to the materials of art and their intrinsic orders and to the structural units in musical design. This sensitivity is inborn but may by long practice be cultivated. The second factor is a certain level of training and experience in the technique of music. Both these factors are musical in character and provide the background for primary and direct values.But there is a third and non-musical factor, which stands for a degree of orientation in the essentially non-musical background which, it is claimed, enriches the musical experience through the perception of derived or indirect values. Thus, if the two other factors in two individuals are equal, the variation in the third will determine the quality and level of taste. The person who has a background in musicology, history, languages, literature, philosophy, politics etc. is likely much more to attain a full apprehension of derived or indirect values. Apart from non-musical branches of knowledge, factual details and circumstances of the author's life, the conditions under which the work of music was composed, the socio-cultural background and innumerable

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other related though non-musical details make possible the development of more complex and significant standards of taste.

Standard works on Indian Saṅgīta also subscribe to a similar view. For instance, Bharata and subsequently Ānandavardhanācārya have affirmed that Rasa, inspite of being primarily a literary concept, is more significant in the context of the art of tones (music) than in that of the art of words (literature). The direct bearing of the concept of Rasa on Saṅgīta has been recognised and supported by succeeding tradition over the centuries. Śārṅgadeva, the outstanding author of medieval times, goes even a step further and includes the following non-musical elements in addition to Rasa in the Lakṣaṇas of a Vāggeyakāra (composer of the poetry and music of songs).

(१) शब्दानुशासनज्ञानम्—

Knowledge of grammar.

(२) अभिधानप्रवीणता—

Proficiency in diction.

(३) छन्दःप्रभेदवेदित्वम्—

Knowledge of prosody.

(४) अलङ्कारेषु कौशलम्—

Proficiency in figures of speech.

(५) रसभावपरिज्ञानम्—

Knowledge of Rasa and Bhāva.

(६) देशस्थितिषु चातुरी—

Knowledge of geography and sociocultural conditions of different countries or regions.

(७) अशेषभाषाविज्ञानम्—

Knowledge of many languages.

(८) सार्द्रत्वम्—

Susceptibility or artstic sensitivity.

(९) उचितज्ञता—

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Sense of proportion or propriety.

(१०) अनुच्छिष्टोक्तिनिर्बन्धः—

Competence to compose poetry in original form or style.

(११) परचित्तपरिज्ञानम्—

Capacity to penetrate into other's hearts.

(१२) सभाजये वाक्पटुत्वम्—

Ready wit and capacity to win victory in public debates.

Thus, both from the points of view of modern Aesthetics and traditional Indian Saṅgīta Śāstra, there would seem to be a reasonable justification for Śrīkaṇṭha's treatment of poetics and politics in his treatise along with Saṅgīta.

However, a striking feature of Śrīkaṇṭha's treatment of poetics is that he has picked out for exhaustive, explicit and illustrative treatment one of the ingredients of Sṛṅgāra Rasa viz. Uddīpana Vibhāva in two of its varieties (Ṣaḍṛtu and Ṣoḍaśa Śṛṅgāra). The inordinate length at which he has dealt with these topics would appear to be without a precedent in the works of poetics. As the introductory portion of the second half of Rasakaumudī is not to be found in the available text, it is difficult to say whether he has himself given any reasons for this extraordinary procedure. The only reason apparent from the concluding portion of this work is that he had done this for the pleasure of his patron king. It is possible that the king was more specially interested in these specific topics than in others and that at his behest Śrīkaṇṭha had written his work.

In regard to Saṅgīta, the topic which deserves special notice in Rasakaumudī is the author's peculiar Rāga-classification. This topic is proposed to be discussed in full detail *interalia* on a basis of comparison with other contemporary works in this article. The discussion brings into prominence the influence of Nāyaka-Nāyikā-Bheda, primarily a literary concept, on Rāga-Raginī-Dhyāna. It also points to the confusion prevalent in mediaeval times regarding Śuddha

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and Vikṛta Svaras. Under 'Sāhitya' the following four topics are dealt with in the available text : (1) Rasa (2) Ṣoḍaśa Śṛṅgāra (3) Ṣaḍṛtuvarṇana and (4) Rājanīti. The portion dealing with these topics deserves special study because (i) it bears testimony to the author's poetic talent which is of a fairly high order and (ii) it throws light on the purpose behind the author's attempting a medley of various subjects. It will be convenient to review the salient features of this work under the following heads :–

(1) Rāga-classification
(2) Rasa
(3) Ṣoḍaśa-Śṛṅgāra
(4) Ṣaḍṛtu-varṇana
(5) Rājanīti

I. Rāga-Classification

Śrīkaṇṭha's treatment of division of Rāgas is peculiar as it embodies a mixture of the contemporary Mela classification which originated in the South and the Rāga-Rāgiṇī classification prevalent in his times in other parts of the country. He classifies 23 masculine Rāgas and 15 feminine Rāgas (Rāginīs) under eleven Melas and gives Dhyāna (iconographic contemplation) of each Rāga, which is a corollary of Rāga-Rāginī classification. In this respect the only known parallel is available in the 'Rāgavibodha' of Somanātha whose treatment of Rāgas is similar. Somanātha also gives iconographic accounts of 51 out of the 67 Rāgas classified by him under 23 Melas. Rasakaumudī was composed before 1596 A.D. as its Ms. copy deposited in the B.O.R.I., Poona bears this date. Somanātha's Rāgavibodha is believed to have been composed in 1609 A.D. Thus the latter work is definitely posterior to the former. Śrīkaṇṭha's direct influence on Somanātha cannot be established as there is a wide divergence in details of Rāga-classification available in the two works, but it is just possible that Somanātha might have drawn general inspiration from Śrīkaṇṭha in regard to Rāga-Dhyānas without

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borrowing details from him. In any case, Śrīkaṇṭha does enjoy the privilege of being perhaps, the first author in medieval times to have conceived a synthesis (albeit rough) of rival systems of Mela and Rāga-Rāginī classification.

In addition to Rāga-Dhyāna, Śrīkaṇṭha also enumerates the Svaras used in each Mela and Rāga and gives brief details of Graha, Aṁśa, Nyāsa, Alpatva, Bahutva, 'Varjya Svaras' (notes to be omitted), 'Samaya' (time) and sometimes Rasa and Mūrchanā of Rāgas. In connection with the Svaras of Melas and Rāgas it is necessarry to note the names of Svaras given by him. The following table gives a comparative statement of his 'Svaras' along with those of Rāmāmātya, his contemporary whose influence on him is conspicuous in regard to Svara and Mela and also the corresponding names current in Hindustānī (as distinct from Karṇātaka) music to-day.

Śrīkaṇṭha	Rāmāmātya	Hindustānī names
1. Śuddha Ṣaḍja	Śuddha Ṣaḍja	Ṣaḍja
2. Śuddha Ṛṣabha	Śuddha Ṛṣabha	Komala Ṛṣabha
3. Śuddha Gāndhāra	Śuddha Gāndhāra	Śuddha Ṛṣabha
4. Sādhāraṇa Gāndhāra	Sādhāraṇa Gāndhāra	Komala Gāndhāra
5. Pata Madhyama or Antara Gāndhāra	Cyuta Madhyama Gandhara	Śuddha Gāndhāra
6. Śuddha Madhyama	Śuddha Madhyama	Śuddha Madhyama
7. Pata Pañcama	Cyuta Pañcama Madhyama	Tīvra Madhyama
8. Śuddha Pañcama	Śuddha Pañcama	Pañcama
9. Śuddha Dhaivata	Śuddha Dhaivata	Komala Dhaivata
10. Śuddha Niṣāda	Śuddha Niṣāda	Śuddha Dhaivata
11. Kaiśika Niṣāda	Kaiśika Niṣāda	Komala Niṣāda
12. Pata Ṣaḍja or Kākalī Niṣāda	Cyuta Ṣaḍja Niṣāda	Śuddha Niṣāda

It is clear from the above table that Śrīkaṇṭha has accepted only five Vikṛta Svaras for practical purposes. Theoretically, he has accepted seven out of the twelve Vikṛta Svaras mentioned by Śārṅgadeva. The same pattern has been adopted by Rāmāmātya.

The following table will illustrate this point :–

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Śārṅgadeva	Rāmāmātya	Śrīkaṇṭha
Cyuta Ṣaḍja	Cyuta Ṣaḍja	Śrutipūrva Ṣaḍja
Acyuta Ṣaḍja	Cyuta Ṣaḍja	Śrutipūrva Ṣaḍja
Catuḥśruti Ṛṣabha	Cyuta Ṣaḍja	Śrutipūrva Ṣaḍja
Sādhāraṇa Gāndhāra	Sādhāraṇa Gāndhāra	Sādhāraṇa Gāndhāra
Antara Gāndhāra	Antara Gāndhāra	Antara Gāndhāra
Cyuta Madhyama	Cyuta Madhyama	Śrutipūrva Madhyama
Acyuta Madhyama	Cyuta Madhyama	Śrutipūrva Madhyama
Catuḥśruti Pañcama	Cyuta Madhyama	Śrutipūrva Madhyama
Cyuta Pañcama	Cyuta Pañcama	Śrutipūrva Pañcama
Catuḥśruti Dhaivata	Cyuta Pañcama	Śrutipūrva Pañcama
Kaiśika Niṣāda	Kaiśika Niṣāda	Kaiśika Niṣāda
Kākalī Niṣāda	Kākalī Niṣāda	Kākalī Niṣāda

In the context of Rāgas, however, Śrīkaṇṭha frequently uses the following grouped names also without referring to the constituents of these groups,–Satraya (3 Ṣaḍjas), Ritraya (3 Ṛṣabhas), Gatraya (3 Gāndhāras), Matraya (3 Madhyamas), Patraya (3 Pañcamas), Dhatraya (3 Dhaivatas) and Nitraya (3 Niṣādas).

In an attempt at analysing these grouped names, one is struck by the remote and immediate influence of Śārṅgadeva and Rāmāmātya respectively on Śrīkaṇṭha. The following table presents a twofold analysis of these names, bringing out this double influence *seriatim*.

Grouped names given by Śrīkaṇṭha	Analysis according to Śārṅgadeva's Vikṛta Svaras	Analysis according Rāmāmātya's to alternative names
Satraya	Śuddha Ṣaḍja Cyuta Ṣaḍja and Acyuta Ṣaḍja	Ṣaḍja, Pataṣaḍja (which has been accepted as identical with Kākalī Niṣāda) and Acyuta Ṣaḍja (? which is not accepted by both Śrīkaṇṭha and Rāmāmātya).
Ritraya	Śuddha Ṛṣabha, Catuḥśruti Ṛṣabha and (?)	Śuddha Ṛṣabha, Pañcaśruti Ṛṣabha and Ṣaṭśruti Ṛṣabha (the latter two being alternative names of Śuddha Gāndhāra and Sādhāraṇa Gāndhāra respectively).

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Gatraya	Śuddha Gāndhāra, Sādhāraṇa Gāndhāra and Antara Gāndhāra	Śuddha Gāndhāra, Sādhāraṇa Gāndhāra and Pata Madhyama (identical with Antara Gāndhāra).
Matraya	Śuddha Madhyama, Cyuta Madhyama, Acyuta Madhyama	Śuddha Madhyama, Pata Madhyama (identical with Antara Gāndhāra) and Acyuta Ṣaḍja (? which is not accepted by both Śrīkaṇṭha and Rāmāmātya).
Patraya	Śuddha Pañcama Cyuta Pañcama and Acyuta Pañcama	Śuddha Pañcama, Pata Pañcama and Catuḥśruti Pañcama (? which is not accepted by both Srīkaṇṭha and Rāmāmātya).
Dhatraya	Śuddha Dhaivata Catuḥśruti Dhaivata and (?)	Śuddha Dhaivata, Pañcaśruti Dhaivata, and Ṣaṭśruti Dhaivata. (the latter two being alternative names of Śuddha Niṣāda and Kaiśika Niṣāda respectively).
Nitraya	Śuddha Niṣāda Kaiśika Niṣāda and Kākalī Niṣāda	Śuddha Niṣāda, Kaiśika Niṣāda and Pata Ṣaḍja (identical with Kākalī Niṣāda).

The above analysis leads to the following observations regarding these grouped names :–

(i) 'Ritraya' and 'Dhatraya' can be explained only in terms of alternative names given by Rāmāmātya because Śārṅgadeva does not speak of three Ṛṣabhas or three Dhaivatas. But the very purpose of Rāmāmātya's innovation of alternative names of Ṛṣabha-Dhaivata is forfeited when three or even two Ṛṣabhas or Dhaivatas are spoken of. His purpose is to avoid the rejoinder of Śuddha Gāndhāra-Sādhāraṇa Gāndhāra, Sādhāraṇa Gāndhāra-Antara Gāndhāra, Śuddha Niṣāda-Kaiśika Niṣāda and Kaiśika Niṣāda-Kākalī Niṣāda by using the alternative names Pañcaśruti Ṛṣabha and Ṣaṭśruti Ṛṣabha for Śuddha Gāndhāra and Sādhāraṇa Gāndhāra respectively and Pañcaśruti Dhaivata and Ṣaṭśruti Dhaivata for Śuddha Niṣāda and Kaiśika Niṣāda respectively in the case of the respective rejoinders. This purpose is totally defeated by speaking of three Ṛṣabhas and three Dhaivatas together.

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(ii) In Gatraya and Nitraya, Śrīkaṇṭha seems to follow Śārṅgadeva rather than Rāmāmātya because the latter is very particular about avoiding rejoinders of Śuddha and Vikṛta varieties of one and the same 'Svaras' through the use of alternative names.

(iii) In regard to the significance of the terms 'Satraya', 'Matraya' and 'Patraya', Śrīkaṇṭha seems to be under the influence of Śārṅgadeva. But it is very curious indeed that in the context of enumeration of Vikṛta Svaras, he should indirectly reject the Acyuta Ṣaḍja, Acyuta Madhyama and Kaiśika (Catuḥśruti) Pañcama of Śārṅgadeva by accepting only seven out of the twelve Vikṛta Svaras spoken of by the latter, but when he comes to Rāga Lakṣaṇas he should speak of three varieties each of Ṣaḍja, Madhyama and Pañcama which are inconceivable without the aforesaid 'Svaras' rejected by him.

(iv) These grouped names contain a great deal of illogical overlapping. For example, Pata Ṣaḍja is included in both 'Satraya' and 'Nitraya'.

After this introductory reference to Śrīkaṇṭha's Śuddha-Vikṛta Svaras in the context of Svaras, Melas and Rāgas, it will be interesting to tabulate now his Rāga-classification giving a comparative view in relation to Sudhākalaśa's 'Saṅgīta-Upanisat-Sāroddhāra' (S.U.S.), Śubhaṅkara's 'Saṅgīta Dāmodara' (S. Dam), two earlier contemporaries of his work; Rāmāmātya's 'Svara-Mela-Kalā-Nidhi' (S.M.K.N.) a contemporary work; Somanātha's 'Rāgavibodha' (R.V.) and Dāmodara Paṇḍita's 'Saṅgīta Darpaṇa' (S. Darp.), two later contemporary works.

The following general deductions can be arrived at from the above comparative table :--

(1) Although Śrīkaṇṭha appears to have drawn inspiration from Rāmāmātya or some other source of southern tradition in the original conception of his plan of Rāga classification under Melas, his

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execution is marked by many important deviations and innovations.

(2) Śrīkaṇṭha's system of classification of masculine and feminine Rāgas in one and the same 'Mela', independently of each other, is not in conformity with the Rāga-Rāginī classification of contemporary, earlier or later authors who have invariably classified feminine Rāgas as wives of masculine Rāgas. His pattern is to be found only in Somanātha's Rāgavibodha, a later work which but for this feature follows the Mela classification.

(3) The number of masculine Rāgas in Rasakaumudī exceeds that of feminine Rāgas, whereas in all other works giving Rāga-Rāginī classification the number of feminine Rāgas far exceeds that of masculine Rāgas as five or six Rāginīs are ascribed to each Rāga.

(4) Certain names like Gauḍamalhāra, Kāmoda etc. are not found in the five works taken above for comparison. Gauḍamalhāra is a Rāga widely known in present day Hindustānī music. This name leads one to think that Śrīkaṇṭha had perhaps paid some attention to stray Rāgas unnoticed in other contemporary works.

(5) Śrīkaṇṭha's Rāgas (masculine and feminine) bear the influence of both the southern tradition on the one hand and the northern, eastern and western traditions on the other. For example, there are some Rāgas like Mukhārī, Mālavagauḍa etc. which belong to the southern tradition and others like Gauḍamalhāra and Kāmoda which owe their origin to other parts of the country.

(6) The wide range of divergence in regard to Rāgas apparent in all the works of medieval times is striking. No rational ground of this divergence is available because none of the authors has cared to cite any authority or to establish his own standpoint.

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All of them seem to have been satisfied with simple enumerations according to their own viewpoint, the basis wherof is not stated anywhere. Our author is no exception to this general trend of the period.

(7) Both masculine and feminine names of Rāgas are found in all works giving Mela-Rāga classification. Śrīkaṇṭha's novelty lies in presenting the Rāgas bearing these names as Puruṣa and Strī Rāgas through the Dhyānas given by him.

The details of Rāga-Lakṣaṇas as given by our author are compressed in the following table.

The following observations arising from Śrīkaṇṭha's Rāga-Lakṣaṇas shown in the above are relevant here :–

(1) The Lakṣaṇas are generally very brief and scanty.

(2) Utter confusion prevails in regard to names of Svaras. The six-Śruti varieties of Gāndhāra and Niṣāda are sometimes mentioned as Sādhāraṇa and Kaiśika and at other times as 'Triśruti" (representing their three-Śruti intervals from Ṛṣabha and Dhaivata respectively). Similarly Kākalī Niṣāda and Antara Gāndhāra are sometimes referred to separately even in cases where 'Satraya' or 'Matraya' are mentioned. Really speaking, Kākalī (identical with Pata Ṣaḍja) and Antara Gāndhāra (identical with Pata Madhyama) are included in 'Satraya' and 'Matraya' respectively.

The full text of Śrīkaṇṭha's Mela-Rāga (Rāginī) classification is reproduced below in order to enable readers to form a first hand idea of his novel treatment of the subject. In connection with Rāgadhyāna one introductory remark is pertinent here. Masculine Rāgas and feminine Rāginīs have been generally presented in the medieval literature on Saṅgīta in different emotional states of Śṛṅgāra Rasa. The system of Rāgadhyāna, since its very inception, bears the marked influence of Nāyaka-Nāyikā-Bheda, a literary concept which developed unprecedented richness of variety and meticulous classification in the medieval times.

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Extracts from Rāgavivekādhyāya (II Chapter) of Rasakaumudī

Śrīkaṇṭha speaks of the importance of Rāga-Dhyāna in the following verses :--

ध्यानं विना रागसमूहमेतं गायन्ति रागे(ऽ)निपुणा जना ये।
संगीतशास्त्रोक्तफलानि रागास्तेभ्यः प्रयच्छन्ति कदापि नैव॥
अतो मया रागकदम्बकस्य निगद्यते ध्यानमिदं यथोक्तम्।
दृष्ट्वा मुनीनां मतमेव सर्वं संगीतशास्त्रोक्तफलस्य सिद्धयै॥

१. अथ मुखारिकामेलः

यत्र शुद्धाः स्वराः सप्त भवेयुश्चित्तरञ्जकाः।
स स्यान्मुखारिकामेलः सजातीया भवन्त्यतः॥

मुखारीलक्षणम्—

सन्यासांशग्रहा पूर्णा मुखारी गीयते सदा।
कतिचिद्गमकैर्युक्ता कष्टसाध्या सुबुद्धिभिः॥

मुखारीध्यानम्—

शिखण्डधम्मिल्लमिलद्विपञ्चीं प्रपञ्चयन्ती चलदङ्गुलीभिः।
चतुर्भुजा चारुचकोरनेत्रा मुखारिका चन्द्रमुखी विभाति॥

इति मुखारीविवेकः।

२. अथ मालवगौडमेलः

शुद्धाः सरिमपाः शुद्धो धः पतादिसमध्यमौ।
मेले मालवगौडस्य रागस्यापि तदा भवेत्॥

मालवगौडमेलान्तर्गतरागाः—

एतस्मान्मालवो गौडः सौराष्ट्री गुर्जरी पुनः।
मह्हारी बहुली पाली गौडी पञ्चमभैरवी॥
भवन्त्यन्येऽपि कर्णाटबङ्गाललितादयः॥

मालवगौडलक्षणम्—

रागः स्यान्मालवो गौडो निषादत्रयमण्डितः।
रिपहीनः क्वचित्सायं रजनी तस्य मूर्च्छना॥

मालवगौडलक्षणम्—

उत्तुङ्गवक्षोरुहनम्रकान्तकान्तासमालिङ्गितगौरगात्रः।
हेमस्फुरत्कुण्डलमण्डितास्यो विराजते मालवगौडरागः॥

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सौराष्ट्रिकालक्षणम्—

पूर्णा सौराष्ट्रिका षड्जत्रयेण समुपाश्रिता।
गायकैर्गीयते सायं क्वचित्पत्रयभूषिता॥

सौराष्ट्रिकाध्यानम्—

उत्तुङ्गपीनस्तनलोलहारा कर्णोत्पलालिध्वनिदत्तचित्ता।
प्रियान्तिकं याति विलोलबाहुः सौराष्ट्रिका कुङ्कुमलिप्तगल्ला॥

This Dhyāna seems to point to 'Abhisārikā Nāyikā'.

गुर्जरीलक्षणम्—

ग्रहांशन्यासरिः पूर्णा प्रातर्गेया तु गुर्जरी।
बहुलीमिश्रिता नित्यं षड्जहीना क्वचिद् भवेत्॥

गुर्जरीध्यानम्—

इन्दीवरश्यामतनुः सुकेशी पाटीरपत्रावलिचारुतल्पा।
श्रुतिस्वरव्यूहविभागरम्या तन्त्रीमुखान्मञ्जुलगुर्जरीयम्॥

This 'Dhyāna' bears the indistinct mark of affinity with 'Vāsakasajjā Nāyikā'.

मल्हारीलक्षणम्—

पत्रयेण युता प्रातर्मल्हारी रिविवर्जिता।
वर्षास्वपि विशेषेण प्रगेया सुखदायिनी॥

मल्हारीध्यानम्—

मृणालतन्वी पिककण्ठनादिनी गानच्छलेन स्मरति प्रियं स्वकम्।
विपञ्चिकामञ्जुलपाणिरुत्तमा मल्हारिका यौवनभारसन्नता॥

बहुलीलक्षणम्—

मध्यमांशग्रहन्यासा रिधहीनाथवाऽनया (?) (निपा)।
प्रगेया बहुली प्राज्ञैः सन्ध्यायामिति निर्णयः॥

बहुलीध्यानम्—

दूर्वादलश्यामलभव्यगात्रा शय्यातलस्थापितनव्यपत्रा।
प्रसूनमालापरिबद्धकेशा विलासिनीयं बहुली विभाति॥

पालीलक्षणम्—

षड्जग्रहांशा सन्यासा गरिक्ता पालिका मता।
गानज्ञैर्गीयते सायं कतिभिर्गमकैर्युता॥

पालीध्यानम्—

पाली ललाटोदितचन्द्रलेखा प्रफुल्लराजीवसमत्रिनेत्रा।
भागीरथीपूतजटाकलापा चकास्ति मुक्ताफलचारुहारा॥

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गौडीलक्षणम्—

सत्रया धगरिक्ता स्याद् गौडी सर्वाङ्गमञ्जुला।
गायकैर्गीयते सायं गौडी गम्भीरगुम्फिता॥

गौडीध्यानम्—

रसालनव्याङ्कुरकर्णपूरा कादम्बिनी श्यामलमञ्जुदेहा।
पीयूषनिःस्यन्दिमृदुस्वनाद्या गौडीति युक्ताधिककौतुकेन॥

पञ्चमलक्षणम्—

पञ्चमांशग्रहन्यासो राजते रागपञ्चमः।
रिरिक्तो गीयते प्रातः सत्रयेणाथवा युतः।
उच्यते केनचित्पूर्णः शृङ्गाररसदीपकः॥

पञ्चमध्यानम्—

रक्ताम्बुजाक्षोऽरुणचारुचीरो युवा सुवेषो रतिरङ्गयुक्तः।
प्रत्यूषकाले विजयी नितान्तं स पञ्चमाख्यः कलकण्ठभाषी॥

भैरवलक्षणम्—

यदीयांशग्रहन्यासः षड्ज एव निगद्यते।
रिपास्तो भैरवो रागः प्रभाते स प्रगीयते॥

भैरवध्यानम्—

गङ्गाधरश्चन्द्रकलोत्तमाङ्गो भुजङ्गमव्यूहविभूषिताङ्गः।
शुभ्राम्बरः शूलविभूतिधारी स भैरवाख्यो जयति प्रकामम्॥

Almost all other authors give the Dhyāna of Bhairava in similar terms.

बङ्गाललक्षणम्—

गत्रयेण मनोज्ञोऽसौ बङ्गालो रिविवर्जितः।
पूर्णो मत्रययुक्तो वा कल्लिनाथमतं त्विदम्॥

Baṅgāla Rāga has been described in Saṅgīta Ratnākara 2.2. 160-61, but Kallinātha's commentary on this portion is not available. It is not known how the author refers to Kallinātha in this context.

बङ्गालध्यानम्—

भस्मोज्वलाङ्गस्तरुणार्कवर्णो जटाकलापं शिरसा दधानः।
कक्षास्थलस्थूलवलत्करण्डो बङ्गालरागः कथितस्तपस्वी॥

ललितलक्षणम्—

सग्रहन्याससंयुक्तः सांशः पञ्चमवर्जितः।
प्रातः प्रयुज्यते नित्यं पूर्णः कैरपि सम्मतः॥
धत्रयेण समायुक्तो मतोऽन्यो ललितो बुधैः॥

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ललितध्यानम्—

सप्तच्छदानां कुसुमैर्विचित्रो गौरो युवा पङ्कजपत्रनेत्रः।
विभाति नित्यं ललिताभिधानः प्रसन्नवक्त्रः सविलासवेषः॥

॥ इति मालवगौडमेलसम्भवा रागाः॥

३. अथ श्रीरागमेलः

चतुःश्रुती रिधौ यत्र भवेतां नियतं स्वरौ।
साधारणोऽपि गान्धारो निषादः कैशिकी पुनः॥
वीणिकाविषये शुद्धाः षड्जमध्यमपञ्चमाः।
श्रीरागस्यापि मेलोऽयं गदितो गायकोत्तमैः॥

Here the reference to Catuḥśruti Ṛṣabha Dhaivata is worthy of note. These names convey the real interval of these notes, but they are not found anywhere else in the whole of the text. As our author is influenced by Rāmāmātya who does not speak of these intervals, this stray reference is curious. Śārṅgadeva's 'Catuḥśruti Ṛṣabha-Dhaivata' are not accepted by Śrīkaṇṭha and here he seems to refer to the actual four-Śruti interval of Ṛṣabha-Dhaivata, independent of Cyuta Sa-Pa respectively.

श्रीरागमेलान्तर्गतरागाः—

श्रीरागो मालवश्री च धन्यासी भैरवी ततः।
देवगान्धाररागाद्याः प्रभवन्त्यपरे ततः॥

श्रीरागलक्षणम्—

दिनान्ते गीयते षड्जग्रहांशन्यासशोभितः।
आद्यमूर्च्छनया पूर्णः श्रीरागो वा धगोज्झितः॥

श्रीरागध्यानम्—

कन्दर्पमूर्तिस्तरुणोऽरुणाम्बरः कर्णावतंसीकृतनव्यपल्लवः।
षड्जादिसेव्यः क्षितिपालसुन्दरः श्रीरागनामा नितरां विभासते॥

मालवश्रीलक्षणम्—

पूर्णा षड्जत्रयोपेता मालवश्रीः सदा भवेत्।
रिधाल्पा रसशृङ्गारवर्द्धनी चित्तरञ्जनी॥

मालवश्रीध्यानम्—

प्रफुल्लरक्तोत्पलपाणिरेषा मन्दस्मितोद्भासितगल्लयुग्मा।
स्वैरं निषण्णा सहकारमूले विभाति नित्यं किल मालवश्रीः॥

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भैरवीलक्षणम्—

षड्जत्रयेण संयुक्ता सदा पूर्णा प्रगीयते।
भैरवस्वरसंमिश्रा भैरवी रिपमुद्रिता॥

भैरवीध्यानम्—

सुवर्णवर्णा घनवाद्यहस्ता विशालनेत्रा द्विजराजवक्त्रा।
नित्यं स्थिता स्फाटिकचारुपीठे कैलासशृङ्गे किल भैरवीयम्॥

धन्यासिकालक्षणम्—

धन्यासिका प्रभातेऽसौ षड्जत्रितयमण्डिता।
रिधहीना रसे वीरे गीयते गायकोत्तमैः॥

धन्यासीध्यानम्—

नीलोत्पलश्यामलमूर्तिरेषा प्रियं लिखन्ती विरहेण युक्ता।
श्रीखण्डचर्चाविलसत्कुचास्या धन्यासिका भाति मनोज्ञवेषा॥

Dhanyāsī is presented here as a Nāyikā in separation (Virahotkaṇṭhitā).

देवगान्धारलक्षणम्—

संपूर्णो देवगान्धारः षड्जत्रयविभूषितः।
गायकैर्गीयमानोऽसौ शोभां धत्ते निरन्तरम्॥

देवगान्धारध्यानम्—

गन्धर्वविद्याधरकिन्नराणां नितम्बिनीभिः परिवेष्टितोऽसौ।
नृत्योत्सवे प्रीतिमुपैति देव-गान्धाररागो नितरां प्रसिद्धः॥

४. अथ विशुद्धनट्टमेलः

निगौ त्रिश्रुतिकौ यत्र पताद्यौ षड्जमध्यमौ।
विशुद्धनट्टमेलोऽसौ शुद्धाः षड्जमपञ्चमाः॥

विशुद्धनट्टमेलजन्यरागाः—

शुद्धनट्टादयस्तस्माज्जायन्तेऽन्ये मनोहराः।

शुद्धनट्टलक्षणम्—

शुद्धनट्टः स विज्ञेयो ग्रहांशन्यासषड्जकः।
गमकैर्गीयते सायं यस्याद्या मूर्च्छना मता॥

शुद्धनट्टध्यानम्—

तुरङ्गमारुढविशालबाहुर्विशुद्धचामीकरचारुवर्णः।
रणे प्रतापी रुधिरार्द्रदेही विराजते शुद्धनटाख्यरागः॥

इतिशुद्धनट्टमेलविवेकः।

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This is an exception to the general trend of 'Dhyāna' as it is marked by the absence of direct or indirect reference to Śṛṅgāra Rasa.

५. अथ कर्णाटगौडमेलः

शुद्धाः समगपा यत्र शुद्धो निः पतमध्यमः।
निः कैशिकी च कर्णाटगौडमेलोऽयमुच्यते॥

कर्णाटगौडमेलजन्यरागाः—

शुद्धबङ्गालसामन्ततोडीघण्टारवादयः।
अन्ये भवेयुरेतस्माद्रागा रसिकरञ्जकाः॥

कर्णाटगौडलक्षणम्—

निषादत्रितयं यत्र संपूर्णो वा रिधोज्झितः।
दिनान्ते गीयते नित्यं कर्णाटोऽयं सुखावहः॥

कर्णाटगौडध्यानम्—

राजीवनेत्रः पृथुलातपत्रः पद्मं वहन् दक्षिणहस्तकेन।
स्तुत्यो नृपः किन्नरचारणाद्यैः कर्णाटरागः करवालपाणिः॥

Here also the absence of any reference to Śṛṅgāra-Rasa is noteworthy.

(शुद्ध) बङ्गाललक्षणम्—

मध्यमांशग्रहन्यासो बङ्गालः शुद्ध ईरितः।
संपूर्णो गीयते प्रातः सर्वरागविचक्षणैः॥

बङ्गालध्यानम्—

मनोज्ञवेषः कमनीयकेशः प्रफुल्लनेत्रः शरदिन्दुवक्त्रः।
सदा विलासी नवगेहवासी बङ्गालनामा रविकल्पधामा॥

सामन्तलक्षणम्—

सामन्तः सत्रयेणाप्तः सप्तस्वरविभूषितः।
गेयः प्रभातकालेऽसौ काकल्यन्तरराजितः॥

सामन्तध्यानम्—

करधृतकरवालः शत्रुसन्दोहकालः प्रधनविधिकरालः प्रौढकीर्त्या विशालः।
हृदयनिहितमालः कुङ्कुमव्याप्तभालः स्फुरति धरणिपालः ख्यातसामन्तरागः॥

This is another instance of Dhyāna devoid of 'Śṛṅgāra.'

तोडीलक्षणम्—

तोडी मत्रयसंयुक्ता गातव्या दिवसोदये।
मन्याहता पकम्पा च गायकस्वान्तरञ्जनी॥

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तोडीध्यानम्—

मृणालकुन्देन्दुसमानगात्री विलिप्तदेहा हरिचन्दनेन।
विनोदयन्ती विपिने कुरङ्गं तोडी विपञ्चीं दधती कराभ्याम्॥

The association of Toḍī with deer is almost universal with all authors and is pictorially represented in many paintings.

घण्टारवलक्षणम्—

धैवतांशग्रहन्यासो भवेद् गान्धारवर्जितः।
घण्टारवोऽयं विख्यातः सर्वदा गीयते बुधैः॥

घण्टारवध्यानम्—

करे दधानः किल शङ्खमेकं वामे च घण्टां कलनादरम्याम्।
धौतान्तरं (म्बरं) चारुकटीप्रदेशे घण्टारवोऽयं हरिभक्तमुख्यः॥

॥ इति कर्णाटमेलोद्भवा रागाः॥

This is a novel instance of 'Bhakti-Rasa' in Rāga-Dhyāna.

८. अथ मल्हारमेलः

शुद्धौ सगौ मपौ शुद्धौ पतादिकौ मसौ पुनः।
त्रिश्रुतिः स्यान्निषादोऽपि मल्हारस्यापि मेलनम्॥

मल्हारमेलजन्यरागाः—

अत्रैव गौडमल्हारकामोदीप्रमुखा मताः।

मल्हारलक्षणम्—

धैवतांशग्रहन्यासः षड्जपञ्चमवर्जितः।
मल्हारो गीयते प्रातर्गानविद्याविशारदैः॥

मल्हारध्यानम्—

वीणातिवादः कलकण्ठनादः सुवर्णवर्णः स्फुरदब्जकर्णः।
काश्मीरचित्रः शरदिन्दुवक्त्रो मल्हारनामा नितरां विभाति॥

No reference to the rainy season is made in the 'Dhyāna' of this seasonal Rāga.

गौडमल्हारलक्षणम्—

उभयोर्गौडमल्हारमल्हाराभिधयोर्मतः ।
किंचिद्विभेदो भेदज्ञैरन्योन्यं रसपुञ्जयोः॥

गौडमल्हारध्यानम्— (?) missing.

कामोदीलक्षणम्— (?) missing.

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कामोदीध्यानम्—

पीताम्बरा काकलिनादिनीयं सुकेशपाशा विपिने रुदन्ती।
विलोकयन्ती भयमुद्वहन्ती कामोदिका नाथमनुस्मरन्ती॥

This is a pathetic desctiption of a Nāyikā in separation.

॥ इति मल्हारोद्भवा रागाः॥

९. अथ देशाक्षिकामेलः

पतादिकौ समौ यत्र गान्धारस्त्रिश्रुतिर्भवेत्।
विशुद्धाः समपन्यः स्युर्मेले देशाक्षिकोद्भवे॥

देशाक्षिकालक्षणम्—

पूर्णा देशाक्षिका ज्ञेया भूषिता गत्रयेण च।
वीरे रसे प्रयोज्या सा प्रातःकाले प्रगीयते॥

देशाक्षीध्यानम्—

सम्पूर्णशीतांशुमनोज्ञवक्त्रा प्रफुल्लराजीवविलोलनेत्रा।
प्रांशुः प्रसन्ना सविलासबाहुर्देशाक्षिकेयं गदिता मुनीन्द्रैः॥

॥ इति देशाक्षिकामेलः॥

१०. अथ कल्याणमेलः

यत्र शुद्धौ सपौ स्यातां गनी च सपतौ सपौ।
साधारणोऽपि गान्धारो मेलः कल्याणसम्भवः॥

कल्याणमेलजन्यरागाः—

एतस्मादपि कामोदहमीराद्या भवन्ति हि।

कल्याणलक्षणम्—

त्रिषड्जो गीयते सायं पूर्णः कल्याणसम्भवः॥
रित्रयेणाथवा युक्तः प्रोक्तः सङ्गीतवेदिभिः॥

कल्याणध्यानम्—

करे कृपाणं तिलकं ललाटे धत्ते प्रविष्टिः समरे प्रचण्डः।
आरक्तवर्णस्तपनीयभूषः कल्याणरागो मुनिना प्रदिष्टः॥

Vīra Rasa is conspicuous here.

कामोदलक्षणम्—

कामोदो गीयते पूर्णो निशादौ सत्रयान्वितः।
ईषद्भेदो बुधैः प्रोक्तः कल्याणाख्यहमीरयोः॥

कामोदध्यानम्—

पीताम्बरः फुल्लसरोजनेत्रो नितम्बिनीमण्डलमध्यवर्त्ती।
युवा मनोज्ञः स्मितभासुरास्यः कामोदरागो नितरां विभाति॥

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हमीर—missing.

११. अथ सारङ्गमेलः

विशुद्धौ षड्जगान्धारौ तथा मध्यमपञ्चमौ।
पताद्यौ च समौ यत्र निषादः कैशिकी पुनः॥

सारङ्गलक्षणम्—

सारङ्गरागमेलेऽस्मिन्सारङ्गप्रमुखो भवेत्।
सारङ्गो गीयते पूर्णः षड्जत्रयविराजितः॥
मध्याह्नकालतः पश्चाद् गीतज्ञैश्चित्तरञ्जकः॥

सारङ्गध्यानम्—

प्रसूनमालापरिबद्धकेशो वीणां दधानो लसदंसदेशे।
समं प्रियाभिः सहकारमूले सारङ्गरागो रसिको विभाति॥

॥ इति सारङ्गमेलः॥

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
1	Mukhārikāmela	1	.....	.....	S.Dam.	Not found	1	Mukhāri	S.Dam.	Not found
					S.Darp.	Not found			S.Darp.	Not found
					S.Up.S.	Not found			S.Up.S.	Not found
					S.M.K.N.	Identical			S.M.K.N.	Identical
					R.V.	Identical			R.V.	Identical
2	Mālavagauḍa Mela	12	6	Mālavagauḍa	S.Dam.	Not found	6	Saurāṣṭrī	S.Dam.	Not found
					S.Darp.	Not found			S.Darp/	Not found
					S.Up.S.	Not found			S.Up.S.	Not found
					S.M.K.N.	Identical			S.M.K.N.	Not found
					R.V.	Not found			R.V.	Under Mallārīmela
				Pañcama	S.Dam.	Not found		Gurjarī	S.Dam.	Not found
					S.Darp.	One of the six main Rāgas			S.Darp.	One of the wives of Megha Rāga
					S.Up.S.	Not found			S.Up.S.	One of the Bhāṣās of Bhairava Rāga
					S.M.K.N.	Not found			S.M.K.N.	Identical
					R.V.	Identical			R.V.	Identical
				Bhairava	S.Dam.	One of the six main Rāgas		Malhārī	S.Dam	Not found
									S.Darp	As one of the wives of Megha Rāga

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
					S.Darp	do			S.Up.S.	As one of the Bhāṣās of Naṭṭa-Nārāyaṇa Rāga
					S.Up.S.	do			S.M.K.N.	Named Malahāri in the same Mela
					S.M.K.N.	Not found			R.V.	Named Mallarī under Mela of same name
					R.V.	Under Bhairava Mela				
				Baṅgāla	S.Dam.	Not found		Bahulī	S.Dam.	Not found
					S.Darp.	Not found			S.Darp	Not found
					S.Up.S.	Not found			S.Up.S.	Not found
					S.M.K.N.	Kannaḍa Baṅgāla			S.M.K.N.	Named Baulī in the same Mela
					R.V.	Identical			R.V.	Identical
				Lalita	S.Dam.	Not found		Pālī	S.Dam.	Not found
					S.Darp.	Not found			S.Darp.	Not found
					S.Up.S.	Not found			S.Up.S.	Not found
					S.M.K.N.	In the name of Lalitā (fem.)			S.M.K.N.	Not found
					R.V.	Under Śuddha Rāmakrī Mela			R.V.	Under the name Pāḍī

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
				Karṇāṭa	S.Dam.	Not found		Gauḍī	S.Dam.	One of the wives of Mālavakaiśika Rāga
					S.Darp.	Not found			S.Darp.	By the name of Gaurī as a wife of Mālavakaiśika Rāga
					S.Up.S.	Not found			S.Up.S.	One of the Bhāṣās of Śrī Rāga
					S.M.K.N.	Kannaḍagauḍa under Mela of same name			S.M.K.N.	In Śrī Rāga Mela
					R.V.	Karṇāṭagauḍa under Mela of same name			R.V.	Gauḍa under Mallārī Mela
3	Śrīrāga Mela	5	2	Śrīrāga	S.Dam.	One of the six main Rāgas	3	Mālavaśrī	S.Dam.	One of the wives of Śri Rāga
					S.Darp.	do			S.Darp	do
					S.Up.S.	do			S.Up.S.	Not found
					S.M.K.N.	Identical			S.M.K.N.	Identical
					R.V.	Identical			R.V.	Identical
				Devagāndhāra	S.Dam.	In the name of Devagāndhārī (Fem.)		Dhanyāsī	S.Dam.	Not found
									S.Darp	One of the wives of Śrī Rāga by the name of Dhanāśrī

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
					S.Darp.	Not found			S.Up.S.	Not found
					S.Up.S.	Not found			S.M.K.N.	Identical
					S.M.K.N.	Identical			R.V.	Dhanyāśikā
					R.V.	Under Mālavagauḍa Mela	Bhairavī		S.Dam.	One of the wives of Bhairava Rāga
									S.Darp.	do
									S.Up.S.	do
									S.M.K.N.	Identical
									R.V.	Identical
4	Viśuddha-naṭṭamela	1	1	Śuddhanaṭṭa	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	One of the main Rāgas				
					S.M.K.N.	Not found				
					R.V.	Identical				
5	Karṇāṭagauḍa Mela	5	4	Karṇāṭagauḍa	S.Dam.	Not found	1	Toḍī	S.Dam.	Not found
					S.Darp.	Not found			S.Darp.	One of the wives of Mālavakaiśika Rāga
					S.Up.S.	Not found			S.Up.S.	One of the Bhāṣās of Naṭṭa-Nārāyaṇa Rāga by the name Toḍikā

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
					S.M.K.N.	Under the name Kannaḍagauḍa			S.M.K.N.	In Kannaḍa Gauḍa Mela by the name Turuṣka Toḍī
					R.V.	Identical			R.V.	Turuṣkatoḍī under Karṇāṭagauḍa and Toḍī under Toḍī Mela
				Sāmanta	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	In Sāmanta Mela				
					R.V.	In Sāmanta Mela				
				Śuddha	S.Dam.	Not found				
				Barṅgāla	S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	In Kannaḍa Gauḍa Mela				
				Ghaṇṭārava	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	In Kannaḍa Gauḍa Mela				
					R.V.	Not found				

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
6	Vasantarāgamela	2	1	Vasanta	S.Dam.	One of the six main Rāgas	1	Bhūpālī	S.Dam.	Not found
					S.Darp.	do			S.Darp.	One of the wives of Megha Rāga
					S.Up.S.	do			S.Up.S.	Not found
					S.M.K.N.	Śuddha Vasanta under Sāraṅganāṭa Mela			S.M.K.N.	By the name Bhūpāla Hindola Mela
					R.V.	Identical			R.V.	Under Mallārī Mela
7	Rāgakedāramela	4	3	Kedāra	S.Dam.	Not found	1	Velāvalī	S.Dam.	One of the wives of Bhairava Rāgas
					S.Darp.	Not found			S.Darp.	One of the wives of Hindola
					S.Up.S.	Nor found			S.Up.S.	An unclassified male Rāga
					S.M.K.N.	In the name of Kedāra Gauḍa			S.M.K.N.	In Śrī Rāga Mela
					R.V.	Under Mallārī Mela			R.V.	Under Mallārī Mela
				Naṭṭanārāyaṇa	S.Dam.	One of the six main Rāgas				
					S.Darp.	do				
					S.Up.S.	do				

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
					S.M.K.N.	In the name of Śuddha Naṭa				
					R.V.	Under Mallārīmela				
				Śaṅkarābharaṇa	S.Dam.	Not found				
					S.Darp.	Unclassified Rāga				
					S.Up.S.	Not found				
					S.M.K.N.	In Śrī Rāga Mela				
					R.V.	Under Mallārī Mela				
8	Malhāramela	3	2	Malhāra	S.Dam.	Not found	1	Kāmodī	S.Dam.	One of the wives of Naṭṭa Nārāyaṇa
					S.Darp.	Not found[1]			S.Darp	One of the wives of Dīpaka
					S.Up.S.	Unclassified Rāga[2]		S.Up.S.		One of the Bhāṣās of Megha Rāga
					S.M.K.N.	By the name Malhārī in Mālava Gauḍa Mela		S.M.K.N.	Not found	
					R.V.	Mallāri under Mela of same name		R.V.	Not found	
				Gauḍa Malhāra	S.Dam.	Not found				
					S.Darp.	Not found				

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S. No.	Name of the Mela	Total No. of Rāgas	No. of masculine Rāgas	Name of masculine Rāga	Comparative view		No. of the feminine Rāgas	Name of the feminine Rāga	Comparative view	
					Name of the work compared	Remarks			Name of the work compared	Remarks
1	2	3	4	5	6	7	8	9	10	11
					S.Up.S.	Not found				
					S.M.K.N.	Not found				
					R.V.	Not found				
9	Pūrṇadeśākṣikā	1	-	-	-	-	1	Deśākṣī	S.Dam.	Not found[3]
									S.Darp.	Not found[4]
									S.Up.S.	Not found[5]
									S.M.K.N.	Identical
									R.V.	Identical
10	Kalyāṇamela	2	2	Kalyāṇa	S.Dam.	Not found	-	-	-	-
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	Not found				
					R.V.	Identical				
				Kāmoda	S.Dam.	Not found				
					S.Darp.	Not found				
					S.Up.S.	Not found				
					S.M.K.N.	Not found				
					R.V.	Not found				

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S. No.	Name of the Mela	Svaras of the Mela	Masculine and Feminine Rāgas under each Mela	Svaras of Rāgas	Graha	Aṁśa	Nyāsa	Varjya Svaras	Time	General
1	2	3	4	5	6	7	8	9	10	11
1	Mukhārikā	All Śuddha Svaras	Mukhāri	All Śuddha Svaras	Ṣaḍja	Ṣaḍja	Ṣaḍja	.....	.....	Embellished with a number of Gamakas and difficult to perform
2	Mālavagauḍa	Sa-Ri-Ma-Pa-Dha-Śuddha, Sa-Pata-Ma	Mālavagauḍa	Niṣādatraya	.....	.....	.....	Ri-Pa	Evening	Rañjanī Mūrchanā
			Saurāṣṭrikā	Ṣaḍjatraya and sometimes Patraya	.....	.....	.....	Pūrṇa	Evening	.....
			Gurjarī	.....	Ri	Ri	Ri	Pūrṇa, sometimes devoid of Ṣaḍja	Morning	.....
			Malhārī	Patraya	.....	.....	.....	Ri	Morning	Specially fit for performance in rainy season
			Bahulī	.....	Ma	Ma	Ma	Ri-Dha	Evening	.....
			Pālī	.....	Sa	Sa	Sa	Ga	Evening	Embellished with some Gamakas
			Gauḍī	Satraya	.....	.....	.....	Ga-Dha	Evening	Gambhīra-Gumphita

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S. No.	Name of the Mela	Svaras of the Mela	Masculine and Feminine Rāgas under each Mela	Svaras of Rāgas	Graha	Aṁśa	Nyāsa	Varjya Svaras	Time	General
1	2	3	4	5	6	7	8	9	10	11
			Pañcama	Satraya	Pa	Pa	Pa	Ri (Pūrṇa according to some)	Morning	Śṛṅgāra Rasa
			Bhairava	.....	Sa	Sa	Sa	Ri-Pa	Morning	
			Baṅgāla	Gatraya (Matraya according to Kallinātha)	.....	.....	.....	Ri or Pūrṇa	.....	
			Lalita	Dhatraya	Sa	Sa	Sa	Pa	Morning	Nityapūrṇa according to some
3	Śrīrāga	Catuḥśruti Ri-Dha, Sādhāraṇa Gāndhāra, Kākalī Niṣāda, Śuddha Sa-Ma-Pa	Śrīrāga	.....	Sa	Sa	Sa	Dha-Ga	Evening	Sometimes Pūrṇa Ādyā Mūrchānā
			Mālavaśrī	Satraya	.....	.....	.....	Pūrṇa	.....	Ri-Dha Alpa
			Bhairavī	Satraya	.....	.....	.....	Pūrṇa	.....	Ri-Pa-Mudrita (Mixture with Bhairava)
			Dhanyāsikā	Satraya	.....	.....	.....	Ri-Dha	Morning	Vīra Rasa
			Devagāndhāra	Satraya	.....	.....	.....	.....	.....	Sampūrṇa

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S. No.	Name of the Mela	Svaras of the Mela	Masculine and Feminine Rāgas under each Mela	Svaras of Rāgas	Graha	Aṁśa	Nyāsa	Varjya Svaras	Time	General
1	2	3	4	5	6	7	8	9	10	11
4	Viśuddhanaṭṭa	Triśruti Ga-Ni (Sādhāraṇa, Kaiśika) Pata Sa-Ma, Śuddha Sa-Ma-Pa	Viśuddhanaṭṭa	.....	Sa	Sa	Sa	.....	Evening	Ādyā Mūrchanā, full of Gamakas
5	Karṇāṭagauḍa	Śuddha Sa-Ma-Ga-Pa-Ni, Pata Madhyama, Kaiśika Ni	Karṇāṭagauḍa	Nitraya	.....	.....	.....	Ri-Dha	Evening	Sometimes Pūrṇa
			Śuddha Bańgāla	.....	Ma	Ma	Ma	Pūrṇa	Morning	.....
			Sāmanta	Satarya, Antara-Kākalī	.....	.....	.....	Pūrṇa	Morning	.....
			Toḍī	Matraya	.....	.....	.....	.....	Sunrise	Ma-Ni-Āhata (Name of a Gamaka) and Pa-Kampita
			Ghaṇṭārava	.....	Dha	.....	.....	Ga	All times(?)	.....
6	Vasanta	Śuddha Sa-Ga-Ma-Pa-Dha, Triśuti Ga-Ni	Vasanta	Satraya	.....	.....	.....	Ri-Pa	Morning	Sometimes Pūrṇa, —Vīra-Raudra-Adbhuta Rasa. A 'Sahāya' (helper) of Kāmadeva
			Bhūpālī	Satraya	.....	.....	.....	Ma-Ni or Ri-Pa	.....	Śānta Rasa
7	Kedāra Rāga	Sa-Ma-Pa-Ga-Ni Śuddha, Pata Sa-Ma	Kedāra	Nitraya, Kākalī	.....	.....	.....	Ri-Pa	Evening	.....

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S. No.	Name of the Mela	Svaras of the Mela	Masculine and Feminine Rāgas under each Mela	Svaras of Rāgas	Graha	Aṁśa	Nyāsa	Varjya Svaras	Time	General
1	2	3	4	5	6	7	8	9	10	11
			Velāvalī	.....	Dha	.....	.....	Ri-Pa	Morning	Vīra Rasa, sometimes Pūrṇa
			Naṭṭanārāyaṇa	Satraya	.....	.....	.....	.....	All times(?)	.....
			Śaṅkarābharaṇa	Satraya	.....	.....	.....	.....	Sunrise	.....
8	Malhāra	Śuddha Sa-Ga-Ma-Pa, Pata Sa-Ma, Triśruti (Kaiśika) Ni	Malhāra	.....	Dha	Dha	Dha	Sa-Pa	Morning	.....
			Gauḍamalhāra	.....	.....	.....	.....	.....	.....	Some difference between Malhāra and Gauḍamalhāra
			Kāmodī		.....	.....	.....	.....		'Lakṣaṇa'—verse missing
9	Deśākṣikā	Pata Sa-Ma, Triśruti Ga, Śuddha Sa-Ma-Pa	Deśākṣikā	Gatraya	.....	.....	.....	.....	Morning	Vīra Rasa
10	Kalyāṇa	Śuddha Sa-Pa-Ga-Ni, Pata Sa-Pa, Sādhāraṇa Gāndhāra	Kalyāṇa	Satraya or Ritraya	.....	.....	.....	Pūrṇa	Evening (initial stage)	.....
			Kāmoda	Satraya	.....	.....	.....	Pūrṇa	Night	.....
			Hamīra	.....	.....	.....	.....	.....	.....	Missing
		Śuddha Sa-Ga-Ma-Pa, Pata Sa-Ma, Kaiśika Ni	Sāraṅga	Satraya	.....	.....	.....	Pūrṇa	Midday	.....

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In connection with Rāga-Dhyāna a detailed comparison with Somanātha's Dhyānas based on relevant illustrations would have been interesting. But such a comparison is not possible within the limited space at our disposal here. However, the following general observations can aptly be made on the basis of a cursory comparative consideration of the treatment of Rāga-Dhyāna by these two authors :--

(i) Whereas Śrīkaṇṭha has given the Dhyāna of each Rāga just after giving its Lakṣaṇa, Somanātha has devoted a separate section to 'Dhyāna' after completing the Lakṣaṇas of all Rāgas.

(ii) Śrīkaṇṭha has not made any exception in giving Dhyānas but Somanātha has selected fifty-one out of his seventy six Rāgas for giving Dhyānas.

(iii) As regards the poetic worth of his Dhyānas, Śrīkaṇṭha can generally be said to have excelled Somanātha.

(iv) Somanātha explains his Rāga-Dhyānas in terms of Nāyaka-Nāyikā-Bheda, in the commentary on his own work Rāgavibodha. Thus the significance of Nāyaka-Nāyikā-Bheda to the terms of Saṅgīta, implicit in other works on Saṅgīta has been explicitly brought out by him. Somanātha's work is generally known for its Mela classification, but his explanation of Rāga-Rāginī-Dhyāna is not particularly noted. Śrīkaṇṭha has not made such an explicit reference to Nāyaka-Nāyikā Bheda, although his Rāga-Dhyānas too bear the marked influence of this concept.

In the concluding portion of 'Rāgaviveka', our author has defined Sampūrṇa, Auḍava and Ṣāḍava as well as Śuddha, Chāyālaga and Saṁkīrṇa–the traditional varieties of Rāgas in the following verses. He has also ascribed six Rāgas to six seasons and six seasons to six parts of the cycle of day and night in 'Siśira', perhaps by way of an example, as follows–

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Season	Rāga	Period in day and Night in Śiśira	Season
Śiśira	Bhūpāla	Pūrvāhṇa	Vasanta
Vasanta	Vasanta	Madhyāhṇa	Grīṣma
Grīṣma	Bhairava	Divasānta	Varṣā
Varṣā	Megha	Rātryardha	Śarat
Śarat	Pañcama	Rajanīśeṣa	Tuṣārāgama (Hemanta)
Hemanta	Naṭanārāyaṇa	Nityam (in all periods)	Śiśira

औडवः पञ्चभिः प्रोक्तः स्वरैः षड्भिस्तु षाडवः।
सम्पूर्णः सप्तभिस्त्वैवं त्रिधा रागा बुधैर्मताः॥
रागास्ते त्रिविधाः प्रोक्ताः शुद्धाः छायालगास्ततः।
संकीर्णाश्च पृथक् तेषां लक्षणं प्रतिपाद्यते॥
अन्यै रागैर्न युक्ता ये शुद्धास्ते परिकीर्त्तिताः।
छायालगा मताः प्राज्ञैः पररक्तियुताश्च ये॥
द्वयो रक्तियुता ये तु सङ्कीर्णास्ते निरूपिताः॥

ऋतुरागाः—

भूपालः शिशिरे वसन्तसमये गेयो वसन्तो मुदा
ग्रीष्मे भैरवसंज्ञकोऽतिसुभगो वर्षासु मेघाभिधः।
रागो रागविदां वरैः किल शरत्काले पुनः पञ्चमो
हेमन्ते च नटात्परोऽतिरुचिरो नारायणाख्यः क्रमात्॥
पूर्वाह्णं सुधियो वसन्तसमयं मध्याह्नकालं पुन-
र्ग्रीष्मं वारिधरागमं च दिवसस्यान्त्यं विभागं तथा।
रात्र्यर्द्धं शरदं वदन्ति रजनीशेषं तुषारागमं
नित्यं शैशिरके दिनेऽपि नितरामित्थं ऋतोः कल्पना॥

II Rasa

Only an incomplete portion of the Rasavarṇanādhyāya of Rasakaumudī extending over ten verses is available in our text. The first two of these apparently deal with Śāpahetuka Vipralambha and Protsyatpatikā Nāyikā respectively. These verses appear to be an insignificant remnant of the author's detailed and comprehensive treatment of Śṛṅgāra Rasa which is lost to us. The next eight verses are illustrative of the eight traditional Rasas (including Śānta and excluding Śṛṅgāra).

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Extracts from Rasavarṇanādhyāya (Chapt. VII) of Rasakaumudī

(शापहेतुकविप्रलम्भः)—

मार्गे हन्त शकुन्तला स्थितवती स्नातुं प्रवाहोदके
तत्रैवाङ्गुलितः श्लथा विगलिता मुद्रा नृपेणार्पिता।
राज्ञा वीक्ष्य न मुद्रिकां तदखिलं शापादहो विस्मृतं
नास्यास्तातगृहं न वा पतिगृहं मध्ये स्थिता दुःखिता॥

(प्रोत्स्यत्पतिका नायिका)—

दृष्ट्वापि भ्रमरावलीढकुसुमां कादम्बशाखाशिखां
कान्ते कार्यवशाद्विदेशगमनं कर्तुं प्रवृत्ते सति।
तस्याः कङ्कणशून्यपाणियुगलेनानीय गुर्वाज्ञया
माङ्गल्यः कलशो विलोचनपयःपूर्णः पुरः स्थापितः॥

हास्यरसो यथा—

कश्चित् सम्बन्धिगेहे बहुतरदिवसानन्तरं दैवयोगाद्
आयातो लज्जया स प्रचुरतरमहो भोजनं नैव चक्रे।
रात्रौ क्षुत्क्षामदेहः श्लथतरगुडभुक् तूलराशौ पपात
ध्वान्ते प्रातः स्वरूपं हसति परिजनो वीक्ष्य जामातरं तम्॥

This illustration has a mark of originality in comparison with the hackneyed theme of हास्यरस The word हसति is an explicit reference to laughter which is depreciated by Indian poetics.

करुणरसो यथा—

प्रादुर्भूतः प्रबलदहनो वानरेन्द्रस्य पुच्छाद्
उड्डीनास्ते नभसि सभयं राक्षसा वायुवेगात्।
अन्तःपुर्याज्वलनविधुरादेव गन्धर्वकन्या-
स्तासां तैस्तैः करुणवचनैः प्रस्तरो द्रावमेति॥

The reference to करुण is open to the same objection as above.

रौद्ररसो यथा—

येन स्वीयविशालबाहुबलिनो(ना)मन्मेघनादो हतः
किं वा यैरनुमोदितं च हसितं दृष्टं च युद्धस्थले।
एषोऽहं कुपितः करोमि सहसा तेषां शिरोभिर्भुवं
संग्रामे ककुभां बलिं द्रुतमरे भृत्यानय स्यन्दनम्॥

वीररसो यथा—

सन्ध्यावन्दनतत्परेण हठतो लाङ्गूलबद्धो भवान्
पारावारजलेषु येन बलिना विभ्रामितो बालिना।

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एकेनैव शरेण हन्त! स मया नीतः कृतान्तालये
रे रे रावण! सोऽहमेष समरे त्वं सावधानो भव॥

भयानकरसो यथा—

कर्णाकृष्टशरासनोपरि शरं व्यापारयन्तं मुहु-
र्व्याधं वीक्ष्य पुनः पुनः प्लुतगतिं संपादयत्सत्वरम्।
बाणाधानभिया पलायनपरः संकोचयन् विग्रहं
विस्तीर्णाननिगर्तितैर्नवतृणैर्व्याप्नोति मार्गं मृगः॥

This verse is a fine illustration of our author's poetic talent but the explicit reference to fear (भिया) is objectionable.

बीभत्सरसो यथा—

प्रेतः कश्चन पूतिगन्धिगलितं शूलात्प्रफुल्लं शवं
स्वीयांङ्के विनिधाय मांसलपलं जग्ध्वा हृदादिस्थितम्।
दंष्ट्राभिः क्रमशोऽस्थिसंस्थपललं भुक्त्वापि तृप्तो भवन्
नो किंचित्तदनन्तरं स जठराद् भुङ्क्ते तथान्त्रादिकम्॥

अद्भुतरसो यथा—

कैश्चिन्मान्त्रिकपूरुषैः सरभसं बीजं पुरः पश्यतां
सर्वेषां किल रोपितं क्षितितले वृक्षोऽभवत्तत्क्षणात्।
शाखापल्लवपत्रपुष्पचयवान् जातो निमेषादहो
सर्वेभ्यस्तदनन्तरं फलमपि स्थित्वा रसालं ददौ॥

अथ चीरम्—

व्यापारव्यग्रपाणित्रिवलिसरलताकुञ्चिताऽऽवर्त्तनाभि-
र्व्यालोलश्रोणिपालिप्रकटितमदना नीविबन्धं विधाय।
आपीतश्वेतनीलस्फुटकुसुमलतापल्लवालीविचित्रं
रक्तप्रान्तं विधत्ते कनकचयचमत्कारिकौशेयवस्त्रम्॥

अथ हारः—

सद्वृत्तस्थूलचन्द्रद्युति च चमत्कारि मुक्तावलीना-
मादाय प्रान्तयुग्मं विकसितकमलद्रोहिहस्तद्वयेन।
हारं माणिक्यमध्यप्रचुरतरलसन्नीलरत्नान्तरालं
प्रोत्कण्ठं कम्बुकण्ठी ग्रथितमविरलं पट्टसूत्रेण धत्ते॥
मध्योद्भासितपद्मरागगरुचिरां सद्वृत्तमुक्तावलीं
नानारत्ननिबद्धहारलतिकां धत्ते कुरङ्गेक्षणा।
यूनां तुङ्गकुचाङ्गले विचरतां चेतोमृगाणाममुं
पाशं निर्भरबन्धनाय मदनव्याधस्य मन्ये परम्॥

The above verse contains a very fine Utprekṣā on Hāra.

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अथ तिलकम्—

आदौ पङ्किलकेशरस्य तिलकं श्रीखण्डचर्चा ततः
तन्मध्ये किल कुङ्कुमस्य रचनां कस्तूरिकायाः पुनः।
धृत्वा दर्पणहेममुष्टिममलं दृष्ट्वास्यबिम्बं मुदा
चक्रे चन्द्रमुखी मनोजनृपतेरत्यर्थमुद्रामिव॥

The Upamā of 'Tilaka' with the seal of Kāmadeva is notable.

दृष्ट्वा काञ्चनदर्पणे विधुमुखी वक्त्रस्य बिम्बं सखी-
हस्ताम्भोरुहहेमपात्रमिलितं पाटीरपङ्कादिकम्।
आदाय क्रमशो लिलेख तिलकं लावण्यलीलापयः-
पूर्णे यौवनपल्वले मदकलप्रोन्मत्तहंसोपमम्॥

This is another 'Upamā' of 'Tilaka', illustrating the author's fertile poetic imagination.

अथ कुण्डलम्—

रत्नालीखचित्तं सुवर्णघटितं प्रान्तस्फुरन्मौक्तिक-
श्रेणीकान्तिविराजितं श्रुतियुगे ताटङ्कयुग्मं दधौ।
तेन प्रोज्ज्वलमाननं मृगदृशः स्वैरं समुज्जृम्भते
चक्रद्वन्द्वविभूषितं किमु रथः कन्दर्पभूमीपतेः॥

The Utprekṣā for two 'Karṇakuṇḍalas' as two wheels of the chariot of Kandarpa is beautiful.

अथ पुष्पमाल्यम्—

उन्मीलन्मुग्धमाध्वीबहलपरिमलाहूतनानादिगन्त-
भ्राम्यद्भृङ्गीकदम्बं सुललितकुसुमारब्धलम्बायमानम्।
माल्यं जग्राह तुङ्गस्तनकलशपरिन्यासि पूर्णेन्दुवक्त्रा
मालामागुम्फितां किं बलमथनवधूर्नन्दनोद्यानपुष्पैः॥

Nearly twelve verses are missing here and the succeeding portion starts with कञ्चुकी. Thus description of अङ्गराग, अञ्जन, रत्नाभरण, नासामुक्ता, काञ्ची, कङ्कण (वलय) and नूपुर is missing.

अथ कञ्चुकी—

तत्कालत्वरया प्रसारितकरद्वन्द्वारविन्देक्षणा
हेमप्रोज्ज्वलपट्टसूत्रघटितैः पीतांशुकैर्निर्मिताम्।
आदायोरसि कञ्चुकीं कुचयुगप्रोत्फुल्लमध्यस्थलां
पश्चाद्बन्धनमाततान विलसत्पृष्ठा मनोहारिणी॥

अथ ताम्बूलम्—

कर्पूरादिसुवासितातिमधुरं ताम्बूलमेणीदृशः
चर्वन्त्याः खदिरेण सुन्दरतरो बिम्बाधरो राजते।

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पीयूषाधिकमञ्जुलस्मितसुधाधाराभिरापूरितः
किं सन्ध्या परिपूर्णचन्द्रकिरणैर्युक्ता समुज्जृम्भते॥

The commingling of red and white colour in the Nāyikā's lips is beautifully described by the poet.

अथ चातुरी—

शृङ्गाराः क्रमशस्त्रिबाणगुणिता वामभ्रुवोर्वर्णिता
बाह्या एव भवन्ति तेन हि पुनः कोऽप्यन्तरङ्गो मतः।
शृङ्गारः किल चातुरी निगदिता सर्वोत्तमा षोडशी
सर्वे निष्फलतां प्रयान्ति नितरामेणीदृशस्तां विना॥
शृङ्गारैः किमनर्ध्यरत्ननिवहस्वर्णादिभिर्निर्मितैः
शृङ्गारो यदि चातुरी निरुपमा वामभ्रुवां विद्यते।
सा चेन्नास्ति मनागपि प्रियतमस्यान्तःप्रमोदप्रदा
शृङ्गारैः किमनर्ध्यरत्ननिवहस्वर्णादिभिर्निर्मितैः॥

The above is an excellent illustration of लाटानुप्रास.

चाञ्चल्यं नयनाञ्चले विकसितं स्मेराननाम्भोरुहं
पीयूषाधिकमञ्जुलं मृदुपदोपन्यासमल्पं वचः।
उत्तुङ्गस्तनगोपनं सचकितं चीनांशुकेन द्रुतं
लीलाम्भोरुहधूननं वरतनोरित्यादिका चातुरी॥
उन्मत्तद्विपमन्दमन्दगमनं वक्रेक्षणालोकनं
हस्तान्दोलनलोलकङ्कणरुणत्कारप्रपञ्चं वचः।
भ्रूवल्लीभ्रमणं समं प्रियतमे नीहार्य(?)कोपक्रमः
शृङ्गारस्य हि मण्डनं वरतनोश्चातुर्यमित्यादिकम्॥
विज्ञत्वं विनये नये मनसिजक्रीडाकलाभिज्ञता
भर्त्तर्येव रतिर्दया परिजने लज्जा गुरूणां पुरः।
सर्वांशेन सखीगणे सरलता स्पर्द्धा सपत्नीजने
पाकादिष्वपि कौशलं कुलवधूचातुर्यमित्यादिकम्॥

The author has thus given a detailed exposition of Cāturī which is the only one psychological element aptly introduced by him in Ṣoḍaśa Śṛṅgāra.

IV Ṣaḍṛtuvarṇana

Ṣaḍṛtuvarṇana has been traditionally accepted as an indispensable part of a Mahākāvya (epic). In Indian Sanskrit literature, 'Ṛtusaṁhāra', ascribed to Kālidāsa, is the first poetic work written with the express object of describing Nature in

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respect of the six seasons of the year. According to some critics, it is perhaps the first poem of its kind in world literature. Ṛtusaṁhāra and Śrīkaṇṭha's Ṣaḍṛtuvarṇana would appear to stand out as a distinct class of Sanskrit literature, there being hardly any other work similar in conception or execution of design. There is every possibility of our author having derived general inspiration from Ṛtusaṁhāra in planning his work. A brief comparison of the plan and execution of the two works may not, therefore, be out of place here.

Nature is regarded in Sanskrit literature as significant to poetry either as a frame or setting of life, or as ornamentation in the world life picture or as a living presence to the spirit. In Indian poetry, Nature has no place as an independent or lifeless existence. Kālidāsa in his Ṛtusaṁhāra has described Nature as a frame or setting of life in general and human love in particular. "With glowing appreciation of the beauties of Nature, in which erotic scenes are interspersed, the poet adroitly inter-weaves the expression of human emotions".

Although Śrīkaṇṭha can be said to have followed Kālidāsa in the basic conception of Nature in poetry, his treatment of life in the setting of Nature is more or less circumscribed in human love and that too with reference to kings in the major part. It is but natural that in such an extremely restricted field of poetic creation as has been chosen by Śrīkaṇṭha, the poet is bound to lack the height of imagination, the vitality and vigour, the richness of diversity, the warmth of humanism and the freshness of observation,– indispensable characteristics of true poetry. Our author is thus a victim to an initial artistic error in not conceiving and executing a design rich with diversity and well-knit with unity and in displaying a degree of coldness of human emotions. Although his Ṣaḍṛtuvarṇana as a whole is poor in poetic merit, its worth lies in those passages where he has freed himself from the restriction of the scope of his description and has depicted Nature as a background of life in general or human

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love in general without any reference to kings, a microscopic minority of humanity. For example, when he describes the common man's lot he displays far better literary acumen.

His opening verses of Vasanta bear the distinctive mark of a free approach to the subject. The description of Grīṣma which follows next, though elaborate, is very poor in poetic content in comparison to that of other seasons as it is exclusively devoted to the king's amorous sports and life in general has been totally ignored. Kālidāsa's description of Grīṣma is very rich with the pulsation of life; his keen observation touches many aspects of animal and vegetable kingdom. In the description of practically all the seasons, Kālidāsa has woven many tokens of metaphorical amorousness in Nature. But Śrīkaṇṭha's attempt in this respect is most insignificant and trivial.

Generally speaking, Srīkaṇṭha has not been able to sustain the warmth and vigour with which he started the description of Vasanta, the king of seasons. It must, however, be remembered that Śrīkaṇṭha could not be expected to have overcome the influence of his period and in view of the decadence of Sanskrit literature which characterised that period, his poetic worth should not be under-estimated. He presents stray instances of poetic conceit and imagery in the conventional and stereotyped objects of description, flashes of effective phrasing, streaks of lifelike depiction, charm of simple diction and an artistic sense of the consonance and cadence of syllables lending melodious musicality to his poetry.

In sum, although Śrīkaṇṭha had in all probability drawn inspiration from the work of Kālidāsa and had tried to model his Ṣaḍṛtuvarṇana on the pattern of Ṛtusaṁhāra, his genius being mediocre, his performance covering one-third of the size of his model, could not be expected to come up to the level of the great poet. Considering however, the decadent times in which he lived, his work has to be accepted as of

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commendable merit on account of its apt diction, deployment of syllables giving fine melodious sound-effects and its suggestive imagery.

As remarked above, Śrīkaṇṭha's merit is mediocre at places where he indulges in describing Ṣaḍṛtu as an Uddīpana Vibhāva of Śṛṅgāra Rasa with reference to kings.But at several places he has secured for himself greater scope for flights of imagination by describing Ṣaḍṛtus as an Ālambana Vibhāva. A full text of the portion of his book,dealing with the topic of Ṣaḍṛtuvarṇana reproduced below is likely to be of interest to readers, more so because it comes from the pen of an author of Saṅgītaśāstra.

Indian traditional thought has postulated the power of 'Svaras' to suggest and impart the aesthetic experience which is associated with the six seasons of the year. This view is the basis of the seasonal Rāgas. In deference to this line of thought also there would appear to be some justification for a musically minded writer on poetics to indulge in an extensive treatment of the nature of seasonal experience and with aesthetic attitude relative to such experiences.

षड्ऋतुवर्णनम्

ऋतूनां वर्णनं युक्त्या नवमे क्रियते क्रमात्।
ऋतवो विविधैर्भावैर्गैरातन्वन्ति मुदं यतः॥

The above verse clearly indicates the author's viewpoint of treating Ṣaḍṛtu as Uddīpana Vibhāva.

ऋतुषु ऋतुषु योग्यं वेषमादाय दिव्यं
रचयति किल लास्यं नर्त्तकी चारुनेत्रा।
नव-नव-रतिनाथ-प्रौढरङ्गप्रमोद-
प्रकटितकमनीयस्पष्टचेष्टाभिरामा॥

This verse implicitly illustrates the above observation regarding the author's purpose of describing the six seasons as a setting or frame for the king's experiences of love in particular.

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१. वसन्तवर्णनम्—

नित्यं भूरिभुजङ्गसङ्गमरतां दृष्ट्वा प्रियां दक्षिणां
श्रीखण्डैरपि मञ्जुलां सुललितां मुक्ताफलाद्यैरपि।
सन्त्यक्तुं कृतनिश्चयोऽपि पवनः कान्तामुदीचीं परां
गन्तुं कोकिलमित्रवर्यवचनापेक्षः क्षणं तिष्ठति॥
आद्योद्याननिकुञ्जकुन्दलतिकास्त्यक्त्वा द्विरेफावली
माकन्दं परितः प्रयाति मुकुलैर्नव्याङ्कुरैर्मञ्जुलम्।
उद्ग्रीवं चिरविस्मृतं परभृतैः संगीतमभ्यस्यते
यन्मन्ये पदमर्पितं वनमधि स्वैरं वसन्तश्रिया॥

The above two verses are remarkable examples of the excellence of our author's poetic talent.

भृङ्गीसङ्गीतरङ्गप्रचलितकुसुमोद्भूतमाध्वीकभाजा
माकन्दादिद्रुमाणां बहुलपरिमलैर्मुग्धमध्यप्रदेशम्।
वासन्तीनां परागैः पवनविलुलितैः पूर्णपीताङ्गरागं
पुष्पोद्यानं वसन्ते प्रकटयति मुदं भूतले नैव केषाम्॥
स्वच्छन्दं मधुपानमत्तमधुपा गुञ्जन्ति कुञ्जोदरे
वापीतीरसमीरणः कसुमितां वल्लीं धुनीतेऽधुना।
माकन्दे च कुहुः कुहूरिति मुहुः कूजन्ति पुंस्कोकिलाः
पुष्पोद्यानमतः परं नरपतिर्नारीसखः सेवते॥

Here the author has explicitly referred to the kings amorous sports.

पुष्पोद्यानत्वरितगमनव्याकुलानेकनारी-
हस्ताम्भोजे कनकरचितं भाति पात्रं विचित्रम्।
ताम्बूलानां विमलपयसामङ्गरागादिकानां
चैत्रक्रीडाकुतुकितमनो - मेदिनीनायकस्य॥
पुष्पोद्यानस्य मध्ये मृगमदपयसा भूरिसंसिक्त- भूमौ
नानारूपैरनेकैः किसलयकुसुमैर्निर्मितानल्पतल्पे।
कान्तावक्त्रारविन्दस्फुरितपरिमलं चित्रितं लोचनाभ्यां
हेम्नः पात्रेण चैत्रे पिबति नरपतिर्वारुणीमङ्गनाभिः॥
उद्यानस्यैव मध्ये कुसुमतरुतले स्पष्टरोलम्बचेष्टे
पीत्वा मद्यं प्रियाभिः सममृतमिवामर्त्यकन्याभिरिन्द्रः।
व्यक्तानन्देन युक्तो मधुमधुरवचःकोमलाभिः कथाभिः
स्वैरं मध्याह्नकालं गमयति नृपतिः कोविदः कामशास्त्रे॥
गन्धद्रव्यविलेपनं वितनुते भूपो वसन्तागमे
कर्पूरादिसुवासितेन पयसा स्नाति प्रियाभिर्वृतः।

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गोधूमादिपुराणमन्नममलं भुङ्क्ते च हित्वा गुडं
जीर्णक्षौद्रमपि स्वकीयहितकृद् वैद्यान्वितः सर्वदा॥

In the above verses the author's poetic talent is reflected as being of a mediocre worth because he has confined himself exclusively to the description of the kings' sports and his poetic imagination has not found full play.

२. ग्रीष्मवर्णनम्—

Grīṣma is not generally described in detail by poets, Kālidāsa's 'Ṛtusamhāra' being a notable exception. But Śrīkaṇṭha has given a considerably long description of this season. However, he has not been able to detach himself from the obsession of kings' sports in this context.

मार्त्तण्डोऽतिप्रचण्डः सकलजनमनोहारिबिम्बो हिमांशुः
सर्वत्र क्षीणनीरा निरवधिसलिलस्यावगाहात्सरस्यः।
रम्या जाता दिनान्ता व्रजति च शनकैर्यत्र शान्ति मनोभूः
स्वैरं स ग्रीष्मकालो भुवि सुखमवनीनायकस्यैव धत्ते॥
उन्मीलत्पाटलालीसुललितकुसुमासङ्गसौरभ्यभव्यः
कासाराभ्यर्णभूमौ प्रसरितपवनः कम्पयित्वा वनानि।
सङ्गीतं भूरि भृङ्गो रचयति नितरां सीम्नि मल्लीलतानां
भूपो ग्रीष्मे विधत्ते युवतिजनसखः काममम्भोविहारम्॥
भूपालो जलयन्त्रमन्दरमधि स्थित्वा प्रसूनावली-
शय्यायां कलकण्ठकण्ठललनारागं समाकर्णयन्।
पाटीरद्रवचर्चिताङ्गसुभगः कान्ताकराम्भोरुह-
व्यालोलव्यजनेन वीजितवपुर्मध्याह्नकालं नयेत्॥
द्राक्षामञ्चादधस्तात् सुबकसमुदयव्याप्तचारूर्ध्वभागात्
श्रीखण्डोशीरतोयैर्मृगमदललितैर्भूरिसंसिक्तभूमौ ।
मल्लीव्यूहप्ररोहप्रचलदलहतादित्यचण्डप्रभायां
गीतैर्नृत्यैर्विनोदैर्विलसति वनिताचक्रगोचक्रवर्ती॥
रम्भास्तम्भोरुकम्रा कनकगिरिसमुत्तुङ्गवक्षोजनम्रा
राकापूर्णेन्दुवक्त्रा विकसितकमलद्रोहिनेत्रद्वयाढ्या।
तन्वङ्गीवेदिमध्या पृथुतरजघना सर्वसौन्दर्ययुक्ता
मुक्ताहारादिकस्य स्फुरति वरतनुर्मण्डनं मण्डनस्य॥
श्रुत्वा सीमन्तिनीनां तरलतरकरे झिङ्कृतिं कङ्कणाना-
मुड्डीनं चारु चक्रुः सचकितचपलाश्चक्रवाका बलाकाः।
रोलम्बाः स्वीयजातिध्वनिरिति नयनद्वन्द्वमुद्वीक्ष्य सद्यः

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पद्मभ्रान्त्या विलोला वदनमधिकरं धुन्वतीनां निपेतुः॥
क्रीडाकौतुकतत्परेण धरिणीनाथेन सार्द्धं स्त्रियः
पुष्पोद्यानसरोवरस्य सलिलाभ्यन्तः प्रविष्टा द्रुतम्।
तासामाननकौमुदीभिरखिलं पङ्केरुहं मुद्रितं
भृङ्गा रात्रिधिया पतन्ति नयने नीलोत्पलस्य भ्रमात्॥

The above two verses are good examples of भ्रान्तिमान अलङ्कार but the explicit reference to भ्रान्ति by the words भ्रान्त्या and भ्रमात् does not meet with the approval of the rules of Poetics.

तस्या वक्त्रं विकचकमलं प्रोज्ज्वलं सौरभाढ्यं
नेत्रद्वन्द्वं मदभरमदोन्मत्तरोलम्बकल्पम्।
धम्मिल्लोऽपि स्तिमितकुटिलश्यामलः शैवलाभः
कासारान्तः स्फुरति नृपतेः पद्मिनी पद्मिनीव॥

The above verse contains a beautiful 'Pūrṇopamā'.

कस्यैचित्करपङ्कजे सुललितं लीलारविन्दं ददौ
कस्यैचिज्जलकेलिकौतुकवशान्नीलोत्पले कर्णयोः।
कस्यैचित्कुचयोरुपान्तमिलितं हारं मृणालोद्भवं
कस्यैचिद्विशवल्लिकङ्कणचयं पाणौ प्रियायै प्रियः॥
त्यक्त्वा केलिसरोरुहं विकसितं हस्तारविन्दोपरि
स्वच्छन्दं मकरन्दमत्तमधुपा गच्छन्ति वामभ्रुवः।
हित्वा च स्फुटनीलपङ्कजयुगं कर्णावतंसीकृतं
प्रस्निग्धाञ्जनमञ्जुलाक्षियुगलस्योर्ध्वं पतन्ति ध्रुवम्॥

The above verse is a fine feat of poetic imagination.

पश्चात्पद्मदबाधिता विधुमुखी हस्ताम्बुजं तन्वती
प्रोवाच त्वरितं प्रियं प्रति परित्राहीति दीनं मुहुः।
श्रुत्वा कातरभाषितं प्रियतमो भृङ्गं निवार्य द्रुतं
तामालिङ्ग्य दृढं चुचुम्ब वदनं तस्याः शशाङ्कोज्ज्वलम्॥

The streak of dramatic element in the above verse is notable.

चञ्चत्काञ्चनकङ्कणध्वनिभरस्फारस्फुरन्निस्वन-
व्यालोलाङ्गुलिपाणिपल्लवपयःक्षेपं मुहुस्तन्वती।
अन्योऽन्यं वदनाम्बुजोपरिजलक्रीडाकलाकौतुकात्
तन्वङ्गी निखिला तनोति नृपतेः कासारमध्ये मुदम्॥
बिम्बोष्ठाधरशोणिता समगमन्नेत्रद्वये निर्भरं
धावल्यं चलितं तयोस्तदुपरि प्रायोऽभवद् व्यत्ययः।
लग्नं चीननिचोलमङ्गविषये सर्वाङ्गकं दृश्यते
भूभर्तुर्जलकेलिवेषरुचिरा नार्यो मुदं तन्वते॥

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कासाराज्जलकेलितृप्तहृदयः सीमन्तिनीभिः समं
द्राक्षाणां वलयक्षितौ क्षितिपतिः प्रोत्थाय तस्थौ क्षणम्।
तं वेषं त्वरितं विहाय नृपतेर्योग्यं गृहीत्वाखिलं
श्रीखण्डाद्यनुलेपनं युवतिभिः सार्धं चकार द्रुतम्॥
स्वैरं नाना परिमलपदार्थाङ्गरागं विधत्ते
मध्येऽप्यह्नः कुसुमनिवहारब्धतल्पे च निद्राम्।
सौधोत्सङ्गे हिमकरकरासङ्गशीतातिमुग्धं
दुग्धं रात्रौ पिबति नृपतिः शर्करास्वादयुक्तम्॥
कर्पूरागरुचन्दनोद्भवनवस्निग्धाङ्गरागोज्वला
प्रोत्तुङ्गस्तनभारभङ्गुरतनुर्वेदीव मध्ये कृशा।
सौधागारनिविष्टपुष्पशयने चन्द्रांशुनिक्षालिते
राज्ञा कामकलाकलापकुशला भाग्येन भोग्या भवेत्॥

वर्षावर्णनम्—

The first three verses in the description of Varṣā are not indicative of Uddīpana Vibhāva of Śṛṅgāra Rasa.

हर्षं संजनयन् कृषीबलमनोमध्ये पुरा निर्भरं
पश्चात् सूर्यकराभितप्ततनुभृत्सन्तोषमुत्पादयन्।
दग्धानां दवपावकैः शिखरिणां तापोपशान्तिक्षमो
नीलग्रीवसुखावहः समुदितः कालः पयोदागमः॥
अद्य श्यामलवारिवाहनिवहव्याप्तं नभोमण्डलं
दृष्ट्वा ताण्डवमातनोति नितरां माद्यन्मयूरावली।
हित्वा सम्प्रति पाटलां मधुकरो नष्टप्रसूनां गतो
नीपालीं गतयौवनामिव वधूं कामी नवोढां पराम्॥
श्यामोद्दामपयोदवृन्दनिनदैरत्यन्तभीमं नभ-
श्चञ्चच्चातकचारुचञ्चुचपलव्याहाररम्या द्रुमाः।
अत्युत्कण्ठितनीलकण्ठमिथुनप्रोद्गीर्णकेकाकुली-
जाता भूमिधरा धरातिमधुरा मुग्धैस्तृणैर्नूतनैः॥
धूपैर्धूपितमुग्धमन्दिरमधिप्रोत्तुङ्गतूलीतले
कर्पूरादिसुवासिते शशिमुखीपीनस्तनालंकृते।
स्वच्छन्दं शयनं करोति सुकृती तादृक्पटीभिः पुटी-
कृत्याङ्गानि मनोजकेलिकुशलस्ताम्बूलपूर्णाननः॥
प्रादुर्भूतशिलीन्ध्रवृन्दरुचिरा बाष्पोद्गमं तन्वती
स्वच्छन्दं क्षितिरिन्द्रगोपपटली पूर्णाङ्गरागोज्वला।
प्रोद्यद्दर्दुरदीर्घनादमुखरा धाराजलप्लाविता
शश्वद्वृष्टिविशालपङ्ककलुषा वर्षासु जाताधुना॥

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जीमूतोदरभूरिदीर्घपरुषप्रोद्भूतभीमध्वनिं
श्रुत्वा काचन कामिनी सचकितं भर्त्तारमालिङ्गति।
कान्तोऽपि द्रुतमादरेण रभसादालिङ्ग्य पीनस्तनीं
तां कान्तामधिकं चुचुम्ब चपलापाङ्गां चलद्भ्रूलताम्॥

The following three verses are again marked with an absence of Śṛṅgāra Rasa. They are indicative of the poet's keen observation and natural description of the common man's lot in the rainy season.

श्रुत्वा ध्वानं सभयचकितं भूरि कादम्बिनीनां
श्रेणीबद्धा शिखरिशिखराद्राजहंसा द्रवन्ति।
दृश्यन्ते च प्रतिदिशमतिव्यग्रमूका बलाका
नीलाम्भोदे सुरधनुरपि क्वापि चित्रं विभाति॥
नद्यो जाताः कलुषसलिलाः पादपाः पूर्णपूर्णा
झञ्झावाताश्चपलचपलाचित्रिताश्चारुमेघाः।
ग्रामाद्ग्रामं व्रजति न जनो दृश्यते नार्कबिम्बं
छत्रं गेहं पवनरहितं सेवते सर्वलोकः॥
प्रायः पद्भ्यां न चलति जनो जीर्णधान्यानि भुङ्क्ते
कूपस्याम्भः पिबति सुरभिद्रव्यसेवां विधत्ते।
धत्ते नित्यं वसनममलं धूपितं गन्धधूपैः
प्रावृट्कालो जनयति सुखं भाग्यभाजां जनानाम्॥

शरद्वर्णनम्—

In the description of Śarat the poet has given almost equal importance to the Uddīpana and Ālambana aspects of Ṛtu as a Vibhāva.

नद्यो निर्मलवारिवीचिसुभगा वर्षाव्यपायेऽभवन्
फुल्लाम्भोरुहकानने मधुकरा माद्यन्ति पीत्वा मधु।
हंसाः सारसपङ्क्तयोऽपि नलिनीपत्रान्तराले समं
कान्ताभिः कलसिञ्जितं मदभरोन्मत्ता मुहुस्तन्वते॥
प्राचीं कुङ्कुमपङ्करागरुचिरां संपाद्य कान्तामिव
स्वैरं तत्कुचपूर्वपर्वततटे दत्वा करं सादरम्।
मुद्राभञ्जनतत्परः कुमुदिनीपुष्पोच्चयानामयं
सायं भाति हि रागिणां कुतुकिनामानन्दकन्दो विधुः॥
मुक्ताहारं मलयजरसोशीरकर्पूरचर्चां
स्फूर्जच्चन्द्रप्रतिमवसनं चन्द्रिकां सायमिन्दोः।

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सौधागारं विहितसलिलं शर्करामुग्धदुग्धं
कान्तां रम्यां शरदि भजते भाग्यवानेव भोगी॥
मन्दं मारुतकम्पितैर्विकसितैः काशैर्दिशः प्रोज्वलाः
शुभ्रैरभ्रकदम्बकैरतितरामाकाशमुज्जृम्भते ।
प्रायः पङ्ककलङ्कहीनधरणी धत्ते जनानां मुदं
जातं सर्वमपूर्वमेव शरदि प्रीतिप्रदं प्राणिनाम्॥
प्रायः सर्वे विदधति जनाः सादरं तीर्थयात्रां
युद्धं कर्तुं व्रजति रिपुणा सार्धमुर्वीश्वरोऽपि।
देवीपूजामपि वितनुते सोत्सुकः सर्वलोकः
शोकः केषामपि न शरदि स्वान्तमध्ये विभाति॥
फुल्लाम्भोरुहरेणुपिञ्जलचलद्वीचीविलोलाः खगाः
कान्ताभिर्मदनातुरातिचतुराः कूजन्ति केलीपराः।
पाठीनादिपराहतं च सलिलं यस्योर्ध्वमायाति तत्
केषां नो विदधाति शारदसरः संतोषमुच्चैस्तराम्॥
कादम्बः कलकूजितातिसुभगां कान्तामदूरस्थितां
संभाष्योरुतरङ्गसङ्गतरलां चक्रे मृणालं ददौ।
तत्पश्चाद् वरटापि चाटुचटुला भुक्तावशेषं विशं
भर्त्तुश्चञ्चुपुटे ददाति सदयं चञ्चूपुटेन द्रुतम्॥

The above is a good illustration of 'Svabhāvokti'.

माध्वीमुग्धमपि प्रसन्नकमलं भृङ्गोऽर्धमुद्रायितं
त्यक्त्वा संप्रति कैरवस्य विपिने गुञ्जन्समागच्छति।
किंचासन्नवियोगकोकमिथुनं चञ्चूपुटाभ्यामहो
धृत्वैकं विशमर्पिताक्षियुगलं प्राच्यां परं सीदति॥
ज्योत्स्नाव्यूहविभूषिताङ्कमधुरस्निग्धेन्दुमञ्जुप्रभा
नैवेयं प्रतिभाति तारकगणैः पूर्णा कृता शर्वरी।
कल्लोलै रतिपूरितैर्बहुविधैरापूरितो बुद्बुदै-
र्दुग्धाम्भोनिधिरेष वासुकिफणानिद्रायितश्रीपतिः॥

The above verse is a very beautiful illustration of अपह्नुति rich with poetic imagination.

बन्धूकासनबाणपुष्पपटलीमाध्वीपरागान्वितो
वापीरोधसि वायवीयपवनः सप्तच्छदं प्राप्तवान्।
दृष्टः कौटरसन्निविष्टभुजगादन्तेन संमूर्च्छितो
मन्दं मन्दमलिन्दसुन्दरवधूस्वेदोद्गमं गाहते॥

हेमन्तवर्णनम्—

उद्यानं सुप्रसन्नं सुललितलवलीलोध्रपुन्नागपुष्पैः
गुञ्जद्रोलम्बकुञ्जप्रकटकलकलोद्गीर्णकर्णप्रमोदम् ।

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मन्दं मन्दं कुबेराचलपवनचलत्पादपालीप्रसूनं
सर्वेषामेव चित्ते प्रकटयति मुदं वर्द्धयित्वा मनोजम्॥
अत्युद्दामहिमेन हन्त निखिलं पङ्केरुहाणां वनं
दग्धं क्वापि जलाशयेऽब्जकुसुमं स्वप्नेऽपि नो दृश्यते।
तस्मादेव सरोवरस्य सविधे कोऽप्येकभृङ्गो मनाङ्
नायात्येव हि लाभलोभमनसा सर्वं भजन्ते जनाः॥

The above is an appropriate illustration of अर्थान्तरन्यास .

वातघ्नं यत्र तैलं मदमुदितवधूतुङ्गवक्षोजसङ्गः
काश्मीरस्याङ्गरागो सुललितलवलीमुग्धताम्बूलभागः।
धूपैः कृष्णागरूणां ललितपरिमलैर्वासितं तल्पगेहं
हेमन्तो भाग्यवन्तं सुखयति न पुनर्भाग्यहीनं कदाचित्॥

The author's view of हेमन्त being of comfort only to the well-to-do classes and not the poor masses is a view which has been expressed by many poets including Kālidāsa.

कृत्वा व्यायाममुच्चैः कुशलजनसखः स्नाति तप्तैः पयोभि-
र्भुङ्क्ते पुष्टं च मांसं पिबति युवतिभिर्मद्यमव्यग्रचित्तः।
वस्त्रैरूष्मस्वभावैर्विरचितशयने प्रावृतो याति निद्रां
सर्वैरेव प्रकारैर्भवति सुकृतिनः शीतकालः सुखाय॥
नानानूतनधान्यभोगमधुना कुर्वन्ति सर्वे जनाः
तप्ताङ्गारकृतोष्मचारुभवने तन्वन्ति निद्रां पुनः।
प्रातःकालदिवाकरीयकिरणं गृह्णन्ति पृष्ठोपरि
प्रायो ग्रामजना भवन्ति सुखिनः स्वल्पव्ययेन ध्रुवम्॥

The common man's cheap and easily accessible means for warding of cold are described above.

प्रातः प्रांशुप्रियङ्गुद्रुमदरविदलत्पुष्पसौरभ्यभव्यः
कौवेराशासमीरः कुचकलशलसत्कञ्चुकीप्रान्तभागम्।
स्वच्छन्दं कम्पयित्वा चकितमृगदृशः सीत्कृतिव्यग्रमुख्या
रोमाञ्चोद्भेदवत्या विलुलितचिकुरं गाहते वान्तमाल्यम्॥
कान्तिं पूर्वानुरूपां किरति नहि मनाङ् मण्डलं चण्डभानोः
न क्रीडन्ति स्मरार्तास्तुहिनकरकरक्षालिते पुष्पतल्पे।
प्रोच्चैः प्राप्नोति ह्रासं दिवमनुदिवसं दिग्विवर्णा हिमेन
प्रायः सर्वोऽपि शीते त्यजति निजकलां हन्त! कालस्वभावात्॥
पाकागाराद् गुडानां वियदतिमलिनं श्यामलो धूतधूमैः
सर्वैरापक्वधान्यैर्धरणिरतितरां गौरवर्णा विभाति।

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हस्ताभ्यां मर्दयित्वा दिशि दिशि तुषिकाभर्जितं धान्यमुष्णं
फूत्कारैर्निस्तुषं तत् सरभसमधुना निर्भरं चर्वयन्ति॥

The villagers' snack of roasted corn is described in a very realistic and simple manner above.

शिशिरवर्णनम्—

प्रादुर्भूता हिमानी मकरगतरवौ निर्भरं सर्वलोकाः
सेवन्ते यत्र वह्निं प्रतिगृहमधुना भूरि गुप्ता गवाक्षाः।
किंञ्चैतस्यां प्रयाति ध्रुवमखिलजनो वस्त्रमुष्णस्वभावं
दीर्घां रात्रिं युवानो युवतिकुचतटीसङ्गरङ्गात्रयन्ति॥
धत्ते क्षीणतमैकहारमधुना कण्ठे सुकण्ठी परं
काञ्चीं काञ्चननिर्मितां वितनुते मध्ये सुमध्या नहि।
गाढालिङ्गनवामनीकृतकुचा निद्रातितुङ्गस्तनी
प्रस्निग्धागरुधूपधूपितमितः कायं करोति प्रिया॥

The first half of the third foot of the above verse has been borrowed from a verse in Amaruśataka (quoted in Kāvyaprakāśa VII Ullāsa, 310).

चन्द्रस्याघनचन्द्रिकां युवतयः कुत्रापि भर्त्रा समं
सेवन्ते ग(गु?)णसीम्नि पुष्पशयने केलीकलाकौतुकात्।
किंच क्वापि सरोवरस्य सलिले नो दृश्यते पङ्कजं
भृङ्गाः कुन्दमरन्दतुन्दिलतरा गुञ्जन्ति कुञ्जोदरे॥
भूमावास्तरणं विनैव शयितः प्रोच्चैरनाच्छादितैः
प्रायो भग्नसमग्रभित्तिभवने निद्राति नैव क्षणम्।
अन्योऽन्याहतदन्तपङ्क्तिनिनदैरालिङ्ग्य जानुद्वयं
रङ्कः कम्पितविग्रहः शिव! शिव! प्राप्नोति कष्टं महत्॥

The poor man's miserable lot in the cold season is described above.

तुषारकरतारकप्रकरकान्तिरद्य स्फुटं
तुषारसमुदायतः स्फुरति नैव पूर्वं यथा।
दिवाकरकराः पुनः प्रचुरकोकदुःखापहा
दिवामुखसमङ्गता दधति नैव किंचिद्द्युतिम्॥
एकत्र स्थगयन्ति हन्त मदनक्रीडाकलाः कामिनां
अन्यत्र प्रबलो न नश्यति रथाङ्गानां वियोगानलः।
इत्थं हन्त! बलाबलं दिनकरः स्वान्तैर्विचार्य ध्रुवं
मन्दं मन्दमुपैति पूर्वशिखरिप्रोत्तुङ्गशृङ्गोपरि॥

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Śrīkaṇṭha's poetic imagination is superb in describing the late sunrise of Śiśira.

V Rājanīti

In the last (tenth) chapter bearing this name, the author has given a short description of some of the traditional principles of Rājanīti (statecraft). Oddly his main theme is the daily routine of the private life of kings. This theme has no affinity with Saṅgīta or Sāhitya. The inclusion of this heterogenous element can be explained only by the author's intention to make his work useful or gratifying for kings generally (indirectly his own patron king) as expressed in the following verse : –

श्रीकण्ठनाम्ना रचिता नरेन्द्रयोग्या रसाला रसकौमुदीयम्।
नव्यार्थभव्या रसिकेन सेव्या काव्यानुसन्धानविधानधन्या॥

The epithet नरेन्द्रयोग्या is specially significant.

He speaks of the special attraction of his work for kings in glowing terms as follows :--

अस्तीयं रसकौमुदी रसविदां सन्तोषसम्पादिनी
रे धीरा! धरणीतलेऽतिविपुले यत्रापि कुत्रापि च।
आस्ते क्षोणिपतिः सुरद्रुमसमो दाता रसग्राहक-
स्तत्रैनां पठतो जनस्य सुलभा गाङ्गेयसिद्धिः करे॥

The available text of his Rājanītivarṇana is reproduced below as being illustrative of the above remarks.

Extracts From Rājanītivarṇanādhyāya (X Chap.) of Rasakaumudī

यो जानाति समग्रनीतिमखिलां कन्दर्पलीलाकलां
वैदग्धीमधुराङ्गनाशतयुतो नित्यं वदान्योत्तमः।
नानालंकृतिमञ्जुलः सुवदनः संपूर्णवित्तान्वितो
नाट्यं तस्य महीपतेर्वितनुते शोभां परां नान्यथा॥

That the author gives equal importance to कंदर्पलीलाकला along with राजनीति is clear from the above verse.

The 'summum bonum' of the king's life, according to our author, appears to be the aesthetic delight of Nāṭya.

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The follwing verses describe the king's daily routine.

उत्थाय प्रातरेव प्रतिदिनमवनीनायको देहधर्मं
कृत्वा स्नानं च विष्णोः स्मरणमथ शिरोवेष्टनं चारु बध्वा।
कुर्यात् कस्तूरिकाद्यैः सुललिततिलकं दर्पणे वीक्ष्य बिम्बं
श्रुत्वा पञ्चाङ्गवाक्यं श्रुतशिववचनं नित्यदानं च दद्यात्॥
आचारद्विज-वैद्यदत्त-निखिलव्याधिघ्नयोग्यौषधं
भुक्त्वा पुष्पसुवासितेन पयसा प्रक्षाल्य वक्त्रान्तरम्।
कङ्कोलत्रुटिचन्द्रचन्दनलवङ्गाद्यैर्विमिश्रीकृतं
ताम्बूलं हितसेवकार्पितमतो भुञ्जीत भूमीपतिः॥
कर्पूरागरुकेसरादिरचितव्यक्ताङ्गरागोज्ज्वलः
चोलालङ्करणादिकं नरपतेर्योग्यं गृहीत्वाखिलम्।
एकान्ते श्रुतलोकचेष्टितकथश्चाराननात्तत्परं
गच्छेत् सेवकमित्रमन्त्रिसहितो भूपः सभामण्डपम्॥
आदाय प्रणतिं क्रमेण निखिलैर्भृत्यैरमात्यैः कृतां
नानाचित्रविचित्ररत्नविलसत्सिंहासने राजते।
चञ्चच्चामरवीजितः परिवृतः पार्श्वद्वये खड्गिभिः
श्रृण्वन् बन्दिजयध्वनिं नृपवरो रम्यातपत्रान्वितः॥

The following verse puts forward a view as to what should be regarded as an appropriate treatment to be meted out by a king to different people according to their worth and merit.

कञ्चिन्मस्तकधूननेन तदनु भ्रूभङ्गमात्रेण च
स्मेरोपाङ्गतरङ्गितेन मधुरालापप्रचारेण च।
सम्भाव्य त्वरितं सभातलगतं लोकं समस्तं यथा-
योग्यं भाग्यविधिश्चरोक्तवचनान्याकर्ण्य कार्यं चरेत्॥

The fight of elephants witnessed by the king is described below.

घण्टाघर्घरघोरघोषमधुपव्यालोलगण्डस्थलान्
एकद्वित्रिचतुर्मदोन्मदगजानानीय संसत्पुरः।
उद्दामांकुशहस्तहस्तिभटयोर्यत्नेन संयुक्तयोः
दन्तादन्तितयोर्द्वयोरपि महायुद्धं क्षणं पश्यति॥

A description of the king's horses follows–

आनीतास्तदनु स्फुरन्मणिमयैः पृष्ठासनैर्भूषिता
भास्वत्काञ्चनशृङ्खलानियमितग्रीवाश्वलत्नासिकाः।
उत्कर्णाश्चलकेसरा लघुलघुक्षिप्ताङ्घ्रिसंशोभिता
बारंबारमधोमुखं कृतवतो ह्रेषां शिरोधूननम्॥

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The ways and means of सन्धि and साम, दान, भेद, दण्ड are described in the following verses.

शत्रूणामधिकं बलं क्षितिभुजामालोक्य नानाविधं
सैन्यं भूरि विधाय भासुरभटं योद्धुं समागच्छताम्।
सार्धं तैः सहसा महोत्तमचरद्वारेण भूनायकः
कृत्वा मन्त्रमनेकनीतिनिपुणः सन्धिं करोति ध्रुवम्॥
सन्धिं नैव कदापि यः प्रकुरुते योद्धुं समागच्छति
प्रौढाहंकृतिमान् महोग्रबलवान् द्वेष्टातिदुष्टो नृपः।
दत्वा चारुहयान्नवोत्तमगजान् किञ्चिद् धनं वा पुनः
शीघ्रं तेन समं विचारचतुरः प्रीतिं प्रकुर्यात् पुनः॥
सर्वांशेन महानतीव बलवान्नो सामदानैरपि
प्रीतिं किंचिदुपैति कैवलमसौ राष्ट्रग्रहे सज्जते।
तं शत्रुं प्रति गूढमन्त्रनिपुणः कुर्यान्मनीषी नृपः
स्वच्छन्दं विधिभेदमेव सहसा सर्वैः प्रकारैरपि॥
भूरिद्रव्यभरोत्कटाश्वगजभूदानैर्धराधीश्वरः
शत्रूणां कटकस्थवीरनिवहे भेदं प्रकुर्यान्मुहुः।
किञ्चान्यैः कपटैः सहस्ररचनासाध्यैरनेकैरपि
क्षोणीमण्डलपालनाय नितरां ध्वंसाय नित्यं द्विषाम्॥
रात्रावेव तदीयनिद्रितबलाभ्यन्तः प्रविश्य क्षणात्
क्षिप्त्वा शस्त्रमसुच्चयं किल रिपोः सैन्यं द्रुतं नाशयेत्।
अत्युग्रौषधिचूर्णपूर्णविविधप्रोद्दामयन्त्रोदरे
निक्षिप्य ज्वलनं सपन्नकटकं चौरो भटः सन्दहेत्॥

The loot and plunder indulged in by the victor in the vanquished state are described below.

इत्थं मत्तगजेन्द्रवाजिनिधनैः सैन्यस्थदाहैरपि
ग्रामाणामपि लुण्ठनेन परितो भाण्डारचौर्यैरपि।
प्रत्यर्थी वशतामुपेत्य कुरुते चाटूक्तिमुच्चैस्तरां
यत्रीतं मम देहि वैरमधुना मास्त्वावयोर्मित्रता॥
साम्ना नैव कदापि यस्य मनसि प्रीतिः समुत्पद्यते
नो वा चारुतुरङ्गमत्तकरिणां वित्तस्य दानैरपि।
नैवानेकविधानभैदकरणैः शाम्येन्मनाग्यो रिपुः
कुर्यात्तं प्रति सत्वरं क्षितिपतिर्दण्डं हठान्मत्रवित्॥
उद्दामोन्मदवारणव्यतिकरव्यालोलघण्टारवं
चञ्चत्क्षीरपयोधिवीचिविशदव्यावल्गदश्वावलीम्।

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नानाचित्रचलत्पटोत्कररथव्यूहान् गृहीत्वा चमूं
पादातैर्बहुभिर्वृतां नरपतिर्दण्डाय रात्रौ व्रजेत्॥
मातङ्गाश्वरथौघपत्तिनिकरस्थूलास्यवैश्वानरः
त्रोप्यं शाणितसर्वशस्त्रविपुलं सैन्यं गृहीत्वा द्रुतम्।
युद्धं यस्तुमुलं करोति युगपत्क्षिप्त्वा समस्तायुधं
स्वच्छन्दं विजयी स एव भवति क्षोणीपतीनां वरः॥

The next verse is incomplete.

The factors which make a king invincible are enumerated below.

दुर्लङ्घ्या यस्य दुर्गाः स्फुरदुरुकरिणश्चारुचञ्चत्तुरङ्गाः
कोशाः संपूर्णवित्ता रथसुभटतनुत्राणवह्ययन्त्रवृन्दम्।
धर्मो बुद्धेर्नियोगी विविधबुधजनामन्त्रिणो गूढमन्त्राः
क्षोणीशक्तिः समग्रा स किल नरपतिर्दुर्जयः स्यादरीणाम्॥

The causes which make a king easily succumb to his enemies are described below.

यद्देशे बहुपातकं समभवदुर्भिक्षमुच्चैस्तरां
किञ्चान्यच्चिरकालशुष्कविटपः सूते नवीनाङ्कुरम्।
उल्कायाः पतनं निशश्च रुदितं शत्रौ मुहुर्गौरवः
पाषाणप्रतिमश्च सोऽन्यनृपतेः साध्यः प्रयासं विना॥

The minister has a heavy duty of guiding the king which is described as follows :--

भक्तं द्वेष्टि पुरातनं भृशमहो नव्यं जनं काङ्क्षति
प्रामाण्यं तनुते न वाप्तवचने क्रोधं विना कारणम्।
युक्तो बुद्धिविपर्ययेण कुरुते नित्यं कुपथ्यं त्यजेत्
एवंभूतनृपं सुबुद्धिसचिवो वैद्यो यथा व्याधितम्॥

After this brief treatment of Rājanīti our author turns to the private life of the king and dwells upon it in great detail with special reference to amorous sports.

दृष्ट्वा दन्तावलानामसिफलकवतां चेष्टितं घोटकानां
मल्लानां बन्दिगीतो विशति परिजनैः सार्धमन्तर्गृहाणाम्।
कृत्वा स्नानं प्रसूनप्रकरपरिमलोद्गारिगङ्गोदकेन
व्यादत्ते चीनचोलं ललितमणिलसत्पादुकालंकृताङ्घ्री॥
सौवर्णस्थापनीयोपरिकनकमये भाजने वाटिकाभिः
प्रोद्दीप्तप्रीतभागे रजतविरचितं काञ्चनीयं च पात्रम्।

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तस्माद्यः पार्श्वदेशे स्फुटकुसुमसमं शाल्यमन्नं सबाष्पं
साज्यं शाकैरनेकैर्विविधरसयुतं चारु भुङ्क्ते नरेन्द्रः॥
अन्तःप्रेमरसालसेन्दुवदना हस्तारविन्दार्पितं
वारं वारमनेकयुक्तिरचनासम्भारसम्भावितम्।
लीलान्दोलितबाहुकङ्कणझणत्कारादृयकान्ताकर-
व्यालोलव्यजनेन वीजितवपुर्वैद्यस्य भुङ्क्ते पुरः॥
पक्वान्नादिकपूर्णभोजनभवोद्गारी पिपासान्वितः
कर्पूरातिसुवासितं च सलिलं पीत्वातितृप्तो नृपः।
गण्डूषोदकमिन्दुनिन्दकमुखे क्षिप्त्वा स्फुरद्राजते
पात्रे काञ्चनकन्धराधनरसैः प्रक्षालयेदाननम्॥
कस्तूरीचन्दनादिप्रचुरपरिमलं चारुचूर्णप्रचारं
प्रोद्यत्पूगीफलाढ्यं सुललितखदिरं नागवल्लीदलाक्तम्।
ताम्बूलं तद्गृहीत्वा सपदि परिजनेनादरेण प्रदत्तं
शय्यागारं विशालं प्रविशति ललनालोचनैः पीयमानः॥
काचित् कान्ता गृहीत्वा सुललितकुसुमं कापि पानीयपात्रं
काचित्ताम्बूलवीटीं कनकमणिमयालंकृतिं कापि पाणौ।
काचित् पाटीरपङ्कं मृगमदमथितं गन्धचूर्णं च काचित्
काचिच्चीनं निचोलं स किल नरपतिर्भाति यस्याग्रदेशे॥
धत्ते काचित् कराभ्यां सरसिजनयना लोललीलारविन्दं
काचित् कोदण्डखण्डं शरयुगसहितं कामिनी कापि खड्गम्।
काचिन्माध्वीकपात्रं शुकमपि चतुरं कापि चञ्चच्चकोरीं
काचिच्चाम्पेयगौरी मदभरमुदिता दर्पणं कापि राज्ञः॥

The Gīta, Vādya and Nṛtya of court damsels are described in the following verses.

काचिल्लास्यं तनोति स्फुरदखिलकलारङ्गदेशेऽङ्गहारैः
आलापे कापि मुग्धा सरिगमपधनिव्युत्क्रमस्य प्रचारम्।
काचिल्लोलाङ्गुलीभिः सरसिजनयना वंशरन्ध्रेषु रागं
काचिद्गानं समानं परभृतमधुरा मन्द्रमुख्यक्रमेण॥
काचित्तालद्वयेन क्वणकलवलया कल्पचित्रादिसञ्ज्ञा-
ल्लोलद्वामाङ्गुलीभिर्मुरजमुखपुटे कर्त्तरी काचिदुच्चैः।
शिक्षार्थं कापि धत्ते किशलयकमले हेमदण्डस्य खण्डं
वक्त्राब्जे काप्युपाङ्गं मृदुकरनलिने दीपिकां काचिदुच्चैः॥
चञ्चच्चीरचमत्कृतिस्फुरदतिस्निग्धाङ्गरागद्युतिः
प्रोद्यद्धूपसुगन्धधोरणिरणन्मञ्जीरमङ्घ्रिद्वये ।

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भास्वत्स्वर्णविभूषणव्यतिकरस्फूर्जत्प्रभामण्डलं
नाट्यार्थं नितरां नटी प्रविशति प्रोद्दीप्तरङ्गस्थले॥
आदावेव विधाय सौष्ठववपुः पाटप्रचारैः समं
सव्याङ्घ्रिं पुरतः क्षिपेद् द्रुततरं वारद्वयं भूतले।
पश्चाद्वामभुजः प्रसारिततरस्तिर्यक् पुनः संमुखः
स्याज्जानुभ्रमिराश्नमण्डलमिति प्रेम्णा नटी नृत्यति॥
शोभां तत्र तनोति नाट्यमखिलं यन्मण्डपं स्यात्प्रति-
ध्वानः किंच सुधामयीवसुमतीवृन्दं मनोरञ्जकम्।
पात्रं यत्र गुणान्वितं क्षितिपतिर्नित्यं प्रसन्नाननः
सूरिर्भूरिमतिः प्रबन्धघटना संसच्चमत्कारिणी॥

The paraphernalia of the king which glorifies the entrance to his palace is described below.

मातङ्गाः सुभटा हयाः सुनयना दास्यः कुमारा बुधा
ज्योतिर्विद्भिषजो नियोगिनिकरो लेखार्थमुद्रावनम्।
संगीतप्रहतोच्चपुष्कर(रण?)च्छत्रं चलच्चामरं
राजद्वारिविभूषणानि शनिका (शिबिका?) स्थूलप्रदीपावली॥

The king should not repose confidence in the following persons :–

शत्रुत्रो यश्च मित्रं परपुरुषवधूसंगमासक्तचेता
भ्रष्टः स्वाचारमार्गाद् भवति च मदिरात्यन्तमत्तो जनो यः।
उन्मादी द्यूतकारः कपटशतमयस्त्रीजनो भूमिपालो
भग्नस्नेहः सगोत्रो न हि सुगतिवरो विश्वसेच्छश्वदेतान्॥

The sleeping chamber of the king is described as follows :–

सोपानं स्फुटचन्द्रकान्तघटितं प्रोद्यत्प्रवालोपलै-
र्बद्धं भित्तिचतुष्टयं मरकतैः स्तम्भावली निर्मिता।
ऊर्ध्वं यस्य सुवर्णरत्नखचितं चन्द्रातपेनोज्ज्वलं
मध्यं धूपसुवासितं नरपतेस्तद्धाति निद्रागृहम्॥
प्रौढा काचन कामिनी क्षितिपतेस्तल्पोपविष्टा सती
चञ्चत्कङ्कणझिङ्कृतिर्वितनुते पादाब्जसंवाहनम्।
व्यालोलद्वलयावलिध्वनिभरं काचिच्चलच्चामरं
कुन्देन्दुप्रतिमं प्रतप्तकनकैर्बद्धं धुनीते मुहुः॥

The following two verses give a description of the king's sport-garden :–

मल्लीमाधविका लवङ्गलतिका जातीलता केतकी
चम्पाचन्दनचूतचारुनृपतेरुद्यानमुज्जृम्भते ।

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जम्बूनिम्बकदम्बशालसरलन्यग्रोधपूगीच्छद-
च्छायाछन्नपतत्प्रभाकरकरप्रौढप्रतापोदयम् ॥
द्राक्षादाडिमनागरङ्गलवलीजम्बीरधात्रीद्रुम-
व्यालोलाभिनवैर्दलैः किशलयैः शाखाभिराच्छादितम्।
नानारूपलतानिकुञ्जभवनैर्वृक्षालवालादिभिः
संपूर्णोदकसारणीभिरधिकं वृन्दावनं राजते॥

The poet gives a vivid description of the lake in the king's garden or his sport-forest.

अत्यन्तोज्ज्वलनारिकेलकदलीपत्रावलीमञ्जुलं
क्रीडाकाननमद्भुतं नरपतेरैन्द्रं यथा नन्दनम्।
तन्मध्ये गृहदीर्घिका सुललिता तत्रैव हंसावली
वातान्दोलितवीचिलोलनलिनीपत्रान्तरे क्रीडति॥
रिङ्गत्तुङ्गतरङ्गसङ्गतरलैरुद्भूतधूलीभरैः
कह्लारैः कुमुदैः सितैः सरसिजैर्नीलोत्पलैश्चित्रिता।
हंसैः पक्षमृणालभक्षणमदोन्मत्तैः कलक्वाणितैः
अत्यन्तं मुखरा विभाति नृपतेः क्रीडावने दीर्घिका॥

Śrīkaṇṭha eulogises and blesses his patron king, Śatruśalya, in the following two concluding verses of this work–

सम्यक्शास्त्रपरम्पराप्रतिपदन्यासक्रियाप्रोल्लसद्-
विद्यापात्रविनोदरङ्गरसिकः श्रीशत्रुशल्यो नृपः।
तत्तत्कामकलाकलापकुशलः संगीतसाहित्ययो-
र्दक्षस्ताण्डवडम्बरप्रमुदितो जामश्चिरं जीवतु॥
भीमां क्रूरकरिक्रमैरतितरां रिङ्गत्तुरङ्गोत्करां
चञ्चच्चारुरथां मदोत्कटभटां सेनां विधाय द्रुतम्।
हत्वा यः परिपन्थिपुञ्जमकरोच्छ्रीद्वारकां निष्करां
सत्कीर्तेः किल शत्रुशल्यनृपतेः पारो न पुण्याम्बुधेः॥

At the end he also eulogises his 'Iṣṭadeva', Śrī Kṛṣṇa, as follows and dedicates his work to Him in the last verse. However, in view of his avowed intention of pleasing his patron king, his 'Kṛṣṇārpaṇa' seems to possess dubious sincerity.

अत्यन्तोत्तुङ्गपीनस्तनकनकघटे वीक्ष्य कुञ्जे मुरारिः
कस्तूरीचारुनीरैर्विरचितमकरीं मञ्जुलां चन्द्रमुख्याः।
यस्त्रातुं कण्ठपीठे व्यधित विधुमणिव्रातमालामपुष्पां
राधां प्रत्यल्पहास्यं हिमकरकिरणप्रोज्ज्वलं पातु भक्तान्॥
कृष्णार्पणं मे रसकौमुदीयं विचित्रपद्यावलिचित्रितास्तु।
कवीश्वराणां किल कण्ठपीठे लग्ना सती तिष्ठतु सा यथेष्टम्॥

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General and Concluding Remarks

In final evaluation, Śrīkaṇṭha emerges as a poet above the average and as an author of a Saṅgītaśāstra comprehending Gīta, Vādya and Nṛtya, having to his credit a novel plan of exposition of Rāgas and their classification. The mixture of apparently incongruous topics in the latter half of his work can be viewed sympathetically if his intention is not lost sight of. When the full available text of his work is published, it will definitely outshine all contemporary works--both later and earlier– because of its comprehensive treatment (all contemporary works generally dealt with only the 'Gīta' aspect of Saṅgīta), poetic excellence and original thinking in specific respects.

In judging the poetic worth of the work, due allowance should be made for the period of decadence in which it was created.

Acknowledgement

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RASAKAUMUDĪ OF SRĪKANṬHA
(Synopsis of treatise)[1]

I. Date and identity of the Author

Śrīkaṇṭha refers to Jāmaśrī Śatruśalya as his royal patron who was identical with Jam Sattrasāl of Navnagar in Saurashtra (reigning period 1959-1608 A.D.). On the basis of internal evidence it can be safely said that the work was composed before 1596 A.D. The text has been published in the G.O.S. (Gaekwad Oriental Series) No. 143 in 1963. Prior to this publication, the writer of this note had published extensive notes on this work in *Nādarūpa* (Research Journal) Vol. I & II in 1961 and 1963. The work has also been noticed by Aurfrechet, V.N. Bhatkhande, S.K. Dey, P.K. Gode, M. Krishnamachariar and P. V. Kane. It is, therefore, quite well-known to scholars of *Sāhitya* and *Saṅgīta* since long before its publication.

That Śrīkaṇṭha owed allegiance to the *Vaiṣṇava* cult is obvious from each one of his *Maṅgalācaraṇa* verses which are invariably written in eulogy of Śrī Kṛṣṇa. He refers to his father as '*Viṣṇupadāravindayugale Bhaktaḥ*' (विष्णुपदारविन्दयुगले भक्तः) and cites his lineage of '*Udīcya Brāhmaṇa Kula*' which, according to him, was quite famous. He refers to Śrī Rūpadeva and Pūrṇānanda Kavi as his *Guru*, but does not say anything about the *śāstra-s* studied by him under them. One Rūpadeva is known to us as a commentator on Jaideva's *Gītagovinda*[2]. As no details are available regarding this commentary and its

1. Reproduced from I.M.J. Vol. VI, No. 11-12, 1970 —*Ed.*
2. cf. *History of Classical Sanskrit Literature* by M. Krishnamachariar para nos. 297 & 998 and *History of Classical Sanskrit Literature* by Prof. S.K. Dasgupta and Dr. S.K. Dey pp. 666. —*P.L.S.*.

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author, it is difficult to say whether Śrīkaṇṭha's *Guru* and the commentator on Jaideva's *Gītagovinda* were identical. However, Śrīkaṇṭha's leaning towards Vaishnavism lends weight to the conjecture that his *Guru* also might have been a *Vaiṣṇava* and it seems likely that Śrīkaṇṭha might have studied under Śrī Rūpadeva, the author of a commentary on *Gītagovinda*. Another Rūpadeva is mentioned as a royal author whose stray compositions are said to have been recorded in some anthologies[2]. No evidence is, however, available for establishing the identity of the royal author. As regards the identity of Kavi Pūrṇānanda, no decisive information is available.

Śrīkaṇṭha uses two epithets for himself in the beginning of the work, viz. निपुण: सङ्गीतसाहित्ययो: and काव्यकलाकलापकुशल: . As regards his accomplishments in *Kāvya* there is no doubt, looking to the high poetic value of his illustrative verses, that his poetic faculty was developed to an appreciable extent. As far as his knowledge of *Saṅgīta* is concerned, it has to be said that he was well acquainted with contemporary developments in the theory of Indian Music, but that he was not free from the misunderstandings and wrong notions prevalent in his times regarding *Svara*, *Śruti*, *Grāma*, *Mūrcchanā* and their location on the *Vīṇā*. This point will be discussed in detail in the next instalment.

Strangely enough, he refers to very few historical authors on music, the majority of the names cited by him being *Paurāṇika*. In the introductory verses he mentions the following authors :

लक्ष्मीश, लोकेश, सत्यशङ्कर, नारद, मतङ्ग, कोहल, रम्भा, भरत,
कश्यप, अर्जुन, वायु, विश्वावसु, वायुनन्दन (हनुमान्), रुद्रनन्दन।

He says that there are many other *Ācārya-s* who have crossed the ocean of *Saṅgīta* (सङ्गीतार्णवपारगा:) whose names are not

2. cf. M. Krishnamachariar's *History of Classical Sanskrit Literature*, para no. 400.

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mentioned by him but whose line of thought (*mata*) has been studied by him.(नत्वा तेषां पदाम्भोजं, मतं चालोक्य तत्त्वतः).

Curiously, Śrīkaṇṭha is silent about Śārngadeva and his own immediate predecessor, Rāmāmātya. We shall see below that he was deeply influenced by Rāmāmātya. Similarly, he has extensively borrowed from Śārṅgadeva, especially in the *Nṛtyādhyāya*. His complete silence about these authors and his mention of *Pauraṇika* names gives the impression that he was keen to give a mark of antiquity to his work by posing to have consulted only the older works and none of the contemporary or immediately preceding works. It is noteworthy that wherever he is clearly influenced by Rāmāmātya he refers to the doctrine of his anonymous *Guru* or sometime *Guru-s*.

A. N. Jani, editior of the G.O.S. edition has cited evidence in favour of the inference that although Śrīkaṇṭha was basically influenced by Rāmāmātya, his direct *Guru* was Puṇḍarīka Viṭṭhala. On the basis of this influence, the editor has also inferred that Śrīkaṇṭha hailed from the Karṇāṭa region, but his own statement regarding 'Audīcya Kula' does not corroborate this view (the editor has preferred the reading दिव्यकुले). The point may be kept open for further research.

II. General Scheme of the Work

In each colophon, Śrīkaṇṭha refers to this work as '*Nāṭyaśāstra*' by using the expression '*iti śrīman-nāṭyaśāstrê*'. He evidently wants to claim vastness and all-comprehensiveness of scope for his work. Although it is true that the work deals both with *Saṅgīta* and *Sāhitya* (albeit *Rasa* only) and cannot, therefore, be called merely *Saṅgīta-śāstra*, yet '*Nāṭyaśāstra*' seems to be too ambitious a name for it. '*Nāṭya*' is an all-comprehensive term which includes not only dramaturgy and histrionics but many other allied subjects as well. As far as such allied subjects are concerned, Śrīkaṇṭha concerns himself with only *Rasa* in addition to *Saṅgīta*. The other topics or subjects taken up by him are *Ṣaḍṛtuvarṇana*,

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Ṣōḍaśaśṛṅgāra and *Rājanīti* (!). The first two topics can be said to fall under the general scope of Erotics as both *Ṣaḍṛtu* and *Ṣodaśaśṛṅgāra* have been treated as *Uddīpana Vibhāva-s* (excitants) for *Śṛṅgāra Rasa*.

As for *Rājanīti*, however, it may be observed that this subject cannot be said to have any affinity with either *Sāhitya* (Poetics or Aesthetics) or *Saṅgīta* (Musicology including dance) or Erotics. But the chapter dealing with *Rājanīti* is for the most part devoted to the amorous sports and exploits of kings and to that extent is apparently a misnomer, but the author's opinion seems to be that even statecraft can be the field of aesthetic experience. This opinion, however, is not readily acceptable in the context of the author's presentation. And to the extent of his treatment of *Rājanīti* proper, which is of a casual and cursory nature, his work is extraneous to *Sāhitya* or *Saṅgīta*.

Rasakaumudī is divided into two parts viz. *Pūrvakhaṇḍa*, and *Uttarakhaṇḍa*, each part comprising five chapters. The first part is devoted to *Saṅgīta* and its five chapters deal with *Svara, Rāga, Prabandha, Vādya* (including *Tāla*) and *Nṛtya* respectively. The second part is said by the author, in his introductory verses, to be devoted to *Sāhitya*. These five introductory verses have been given the title of--'*Prašaṁsādhyāya*' which is the first chapter of the second part. The remaining four chapters in this part deal with *Rasa*, *Ṣaḍṛtu, Ṣōḍaśaśṛṅgāra* and *Rājanīti*. This part, therefore, seems to be a medley rather than being concerned with *Sāhitya* as declared by the author in the beginning of the work as follows :

यद्यस्ति चित्तं सरसं रसज्ञाः सङ्गीतसाहित्यकलाकलापे।
नरेन्द्रनीतौ च तदा मदीया विलोकनीया रसकौमुदीयम्॥ ८॥

The above description of the general scheme of the work and its arrangement into chapters suffices to show that while the portion dealing with *Saṅgīta* is quite homogenous and comprehensive, the portion said to be devoted to *Sāhitya* is

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marked by digressions and being confined to a cursory treatment of *Rasa*, contains a very partial treatment of *Sāhitya*. Even a cursory glance at the contents of '*Sāhityakhaṇḍa*' makes it clear that while minor details like *Ṣaḍṛtu* and *Ṣoḍaśaśṛṅgāra* have been unduly elaborated, many important topics of *Sāhitya* have been left out entirely.

III. Critical Appraisal of the Sāhityakhaṇḍa

Chapter VI. Praśaṁsādhyāya

The chapter is comprised of only five verses intended for linking up the *Saṅgīta* and *Sāhitya Khaṇḍa-s*.

Chapter VII. Rasavarṇanādhyāya

This chapter is avowedly devoted to *Rasa*, but it does not contain any serious treatment of this important subject; the five varieties of *Vipralambha* (separation in love) and the nine traditional *Rasa-s* have simply been illustrated with the author's own compositions, the poetic value whereof is fairly high.

Chapter VIII. Ṣōḍaśa-śṛṅgāra-varṇanādhyāya

In this chapter, the author deals with the conventional sixteen *Śṛṅgāra*-s (adornments or embellishments) of women viz. *Snāna, Cīra, Hāra, Tilaka, Kuṇḍala, Puṣpamālā, Aṅgarāga, Añjana, Ratnarāji, Nāsāmuktā, Sukāñcī, Valaya, Nūpura, Kañcukī, Tāmbūla* and *Cāturī*. It may be observed here that this topic comes under the purview of *Uddīpana Vibhāva-s* of *Śṛṅgāra-rasa*. All authors from Bharata downwards have mentioned *Ṛtu, Gandha, Mālya, Anulepana*, etc. as *Uddīpana Vibhāva-s* of *Sṛṅgāra Rasa* but the tradition of *Śōḍaśa-śṛṅgāra* is not traceable in earlier classical Sanskrit literature or in Erotics. Jāyasi, the famous Sufi poet has given a detailed description of '*Solaha Siṅgāra*' in *Padmāvata* (composed in early sixteenth century in the *Avadhī* dialect of Hindi, edited and annotated by Dr. V.S. Agrawala–stanza 296-99) and a stray reference to the name (*Solaha Siṅgāra*) is

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found in Tulasīdāsa's *Rāmacaritamānasa*. Śrīkaṇṭha would thus appear to have borrowed his ideas in this matter from earlier or contemporary poetry. *Ṣōḍaśaśṛṅgāra* depicts only one aspect of *Uddīpana Vibhāva, viz.*, physical adornment and hardly deserves the prominence of a separate chapter. Our author has attached undue importance to this topic with the view perhaps of pleasing his royal patron.

Chapter IX. Ṣaḍṛtuvarṇanādhyāya

This chapter deals with *Ṣaḍṛtu* which is also one of the *Uddīpana Vibhāva-s* of *Śṛṅgāra Rasa*. The above remarks on the *Ṣōḍaśa-śṛṅgāra-varṇanādhyāya* are equally applicable to this chapter.

The author starts with *Vasanta* and devotes a number of verses to each *Ṛtu*. Obviously this *Ṛtuvarṇana* can conventionally form a part of a *Mahākāvya*, but there is no tradition is Sanskrit *Lakṣaṇa-grantha-s* to devote a full section or chapter to *Ṣaḍṛtuvarṇana*. By devoting a whole chapter to this one particular *Uddīpana Vibhāva*, what is really a matter of detail has been imparted the look of a principle. This chapter of *Rasakaumudī* is, therefore, extraneous to the scope of a *Lakṣaṇa-grantha*. Both tradition and consideration of a correct proportion in exposition demand that *Ṛtu* should be mentioned merely as one of the *Uddīpana Vibhāva-s* of *Śṛṅgāra Rasa*. Śrīkaṇṭha would appear to have ignored the requirements of a balanced treatment of various topics coming under the purview of *Sāhitya* in a *Lakṣaṇa-grantha*.

It may be noted, however, that Śrīkaṇṭha flourished in a time which marked the growing ascendance of literature in Hindi and other regional languages with a corresponding trend of decadence of Sanskrit literature. *Ṣaḍṛtu* and *Ṣōḍaśaśṛṅgāra* formed important topics of poetry in Hindi and other regional languages of that time. It was natural for a Sanskrit writer to be influenced by the prevailing tendencies and practices of contemporary writers in these languages.

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Chapter X. Rājanītivarṇanādhyāya

It is clear from the following introductory verse of this chapter that the author's conception of *Rājanīti* comprehends the king's private life, with erotics as an important aspect thereof :–

यो जानाति समग्रनीतिमखिलां कन्दर्पलीलाकलां
वैदग्धीं मधुराङ्गनाशतयुतो नित्यं वदान्योत्तमः।
नानालंकृतिमञ्जुलः सुवदनः सम्पूर्णवित्तान्वितो
नाट्यं तस्य महीपतेर्वितनुते शोभां परां नान्यथा॥

The six concluding verses give the author's own estimation of the work (one quoted below), eulogy of Lord Kṛṣṇa, eulogies of the author's royal patron (two verses) and expression of '*Kṛsṇārpaṇam*' by the author.

श्रीकण्ठनाम्ना रचिता नरेन्द्रयोग्या रसाला रसकौमुदीयम्।
नव्यार्थभव्या रसिकेन सेव्या काव्यानुसन्धानविधानधन्या॥

It is obvious from this verse that the author has taken particular care to make his work useful for kings. The mixture of heterogenous subjects like *Saṅgīta, Sāhitya* and *Rājanīti* attempted by the author and the undue and disproportionate importance attached to minor topics like *Ṣaḍṛtu* and *Ṣoḍaśa-śṛṅgāra* can be explained in the of context of this intention.

It may be observed here that although *Rasakaumudī* professes to be a mixed work on *Saṅgīta* and *Sāhitya* (including *Rājanīti*) constituting the two parts (*Khaṇḍa-s*) of the work, *Saṅgīta* occupies by far its major portion so much so that more than three– fourth of the extent of the work is contained in the *Pūrvakhaṇḍa* devoted to *Saṅgīta*. Śrīkaṇṭha's treatment of *Saṅgīta* is much more scientific in the arrangement of topics and elaborate in discussion thereof than his treatment of *Sāhitya* and *Rājanīti*. Prior to the publication of the text, the author has been known more as a writer on poetics than on *Saṅgīta*, but the publication of the text has secured an important position for him among medieval writers on *Saṅgīta*.

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A critical analysis of the *Saṅgītakhaṇḍa* of *Rasakaumudī* is attempted in this, the second and last instalment of the synopsis of this text. As has already been remarked *Saṅgīta* occupies more than three-fourth of the extent of the work. The *Saṅgītakhaṇḍa* is comprised of five chapters bearing the names of *Svara, Rāga, Prabandha, Vādya* (including *Tāla*) and *Nṛtya*. Thus it seems to have been designed on the model of *Saṅgīta Ratnākara*; the omission of *Prakīrṇaka* as a separate chapter and the inclusion of a few of its topics under *Rāgādhyāya* and the inclusion of *Tāla* under *Vādya* rather than its treatment in a separate chapter– these are the only two deviations.

I. Svaragatādhyāya

The first 13 verses are devoted to *Maṅgalācaraṇa*, personal references of the author and mention of earlier authorities. The next 8 verses introduce the subject-matter by giving a definition of *Saṅgīta*, speaking of its division as *Mārga* and *Deśī* and eulogising it. Then comes a statement of the scheme of chapters and the indication of the contents of the first chapter in 4 verses (total 25 verses).

The treatment of the subject proper opens with *Nāda* and *Cakra-s* (14 verses). This section is an abridged version of the treatment of these topics in *Saṅgīta Ratnākara* (*Piṇḍotpatti* and *Nāda-sthāna*). This is followed by a very cryptic treatment of *Śruti* (7 verses). The omission of *Sāraṇā* in this context reflects the author's light treatment, like that of other contemporary authors, of this topic. *Svara, Grāma, Mūrcchanā, Tāna* (*Śuddha* and *Kūṭa*), *Graha-Aṁśa-Nyāsa, Varṇa* and *Alaṅkāra* are very briefly spoken of in the subsequent verses (45 in all) and there ends the first chapter. The following statements of the author or features of his treatment are notable in the context of these topics :–

1. Like Rāmāmātya, Śrīkaṇṭha accepts seven *Vikṛta Svara-s* out of the twelve spoken of by Śārṅgadeva, but he substitutes the adjectival prefix '*Pata*' for the '*Cyuta*' of

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Śārṅgadeva and Rāmāmātya. While locating the seven *Vikṛta Svara-s* on the *Vīṇā*, (in the next chapter) where only five frets are available for this purpose (out of the twelve frets in an octave, seven have to be allocated to *Śuddha Svara-s*), both Śrīkaṇṭha and Rāmāmātya have resorted to a contrivance which will be clear from the following table :

Theoretical Enumeration of *Vikṛta Svara-s* as Seven		Practical Location of five *Vikṛta Svara-s* on *Vīṇā*-frets	
Rāmāmātya	**Śrīkaṇṭha**	**Rāmāmātya**	**Śrīkaṇṭha**
1.Cyutaṣaḍja	1.Pataṣadja	1.Cyutaṣaḍja Ni	1.Same
2.Sādhāraṇa Ga	2.Same	2.Same	2.Same
3.Antara Ga	3.Same	3.Cyutamadhyama ga	.....
4.Cyutamadhyama	4.Patamadhyama	.....	3.Same
5.Cyutapañcama	5.Patapañcama	4.Cyutapañcama Ma	4.Same
6.Kaiśika Ni	6.Same	5.Same	5.Same
7.Kākalī Ni	7.Same	.....	.....

Thus it will be seen that while Rāmāmātya has coined new names for compressing seven *Vikṛta Svara-s* into five, covering *Cyutaṣaḍja* and *Kākalī Niṣāda* under *Cyuta-Ṣaḍja-Niṣāda* and *Cyutamadhyama* and *Antara Gāndhāra* under *Cyutamadhyama-Gāndhāra*, our author quietly and conveniently omits *Kākalī Niṣāda* and *Antara Gāndhāra* in the context. Towards the end of the section in the second chapter dealing with this topic, he says that the experts should try to locate the subtle sounds of *Antara* and *Kākalī* on the frets allocated to *Pata Ma* and *Pata Pa* respectively! All this confusion, fallacy and misconstruction about *Svara*-names and their location on the *Vīṇā* is caused by the attempt on the part of the medieval authors of one category which could conveniently be labelled as Southern, to reconcile the *Svara*-names of Śārṅgadeva which were valid for the *Grāma-mūrcchanā*-system, with the system of twelve fixed tones in an octave.

2. "My Gurus have not accepted *Madhyamagrāma* (as a separate entity) because Dattila has spoken of the practically

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identical nature (with very slight modification) of the *Mūrcchanā-s* of *Ṣaḍjagrāma* and *Madhyamagrāma-s*."

षड्जमध्यमजातानां मूर्च्छनानां परस्परम्।
किञ्चिद्विशेषादेकत्वमुक्तवान् दत्तिलः स्फुटम्।
तस्मात्र मेनिरे ग्रामं मध्यमं गुरवो मम॥

(Rasakaumudī 1-62,63)

Obviously, Śrīkaṇṭha refers here to the statement of Dattila reproduced below and misinterprets it for using it as an authority for his rejection of *Madhyamagrāma*. On account of the fixation of '*Sa*' and '*Pa*' as immovable points in the octave in the medieval period, which was an indispensable corollary of the *Mela*-system, the difference of '*Pramāṇa-Śruti* between the *Pañcama* of *Ṣaḍjagrāma* and *Madhyamagrāma* had lost all significance. '*Sa*' had become the fixed tonic of all *Rāga-s*, hence the practical significance of *Grāma* and *Mūrcchanā* was lost. All authors of that period, therefore, stated in one way or the other that only *Ṣaḍja grāma* had survived in their times. Really speaking, in the original concept of *Grāma*, *Ṣaḍjagrāma* and *Madhyamagrāma* were mutually complementary and supplementary; neither of them could be fully significant without reference to the other. But the changed conditions in the medieval times on the one hand, and the keen desire of the authors of that period to claim a close connection with antiquity on the other hand, resulted in the untenable stand taken by them to the effect that only *Ṣaḍjagrāma* was in use in their times and that *Madhyamagrāma* had lost practical significance. Obviously they misconstrued *Ṣaḍjagrāma* as the fixation of *Ṣaḍja* as the tonic. Denial of *Madhyamagrāma* is a clear verdict on the relevance of *Pramāṇa-Śruti* to current practice, announcing its utter untenability. The passage of Dattila to which Śrīkaṇṭha appears to refer in this context runs as follows :–

गान्धारं धैवतीकुर्याद् द्विश्रुत्युत्कर्षणाद् यदि।
तद्वशान्मध्यमादींश्च निषादादीन् यथास्थितान्॥
ततोऽभूद् यावतिथ्येषा षड्जग्रामस्य मूर्च्छना।
जायते तावतिथ्येव मध्यमग्राममूर्च्छना॥

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श्रुतिद्वयापकर्षेण गान्धारीकृत्य धैवतम्।
पूर्ववन्मध्यमाद्याश्च भावयेत् षड्जमूर्च्छना: ॥

(Dattilam : 26-28)

"When *Gāndhāra* (of *Ṣaḍjagrāma*) is augmented by two *Śruti-s* and is given the name *Dhaivata* and the names of all other *Svara-s* are changed accordingly, then the *Mūrcchanā-s* of *Ṣaḍjagrāma* become those of *Madhyamagrāma* in the same serial order. Similarly, if the *Dhaivata* of *Madhyamagrāma* is lowered by two *Śruti-s* and is given the name *Gāndhāra* and the names of all other *Svara-s* are changed accordingly, the *Mūrcchana-s* of *Ṣaḍjagrāma* become those of *Madhyamagrāma*."

This is simply a statement of the interchangeability of the *Murcchanā-s* of two *Grāma-s* on the basis of change of nomenclature of *Svara-s* and augmentation or lowering of *Gāndhāra* or *Dhaivata* respectively. The inference that *Madhyamagrāma* has no independent entity cannot reasonably be based on this, because this is only one of the two ways of demonstrating the two *Grāma-s* on the *Vīṇā*. The other way is to lower the *Pañcama* of *Ṣaḍjagrāma* so as to make it the *Saṁvādī* of *Ṛṣabha* and thus change the *Vīṇā* from *Ṣaḍjagrāma* tuning to *Madhyamagrāma*.

3. "*Ṣadja* is the *Graha* (initial tone) of all *Rāga-s*".

षड्ज एव ग्रह: सर्वरागेषु परिकीर्तित: ॥

(Rasakaumudī I-83)

This is a clear indication of the fixation of *Ṣaḍja* as the tonic.

4. In the context of *Alaṅkāra*, Śrīkaṇṭha simply gives a definition and says that it has numerous varieties and that he is not dealing with them in order to avoid adding to the bulk of the text. It is difficult to assign a plausible reason for this apparently unwarranted attempt at brevity.

II. Rāgādhyāya

The chapter speaks of Rāga, *Vīṇā* (location of *Svara-s*

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thereon) and technique of its playing, and some topics of the *Prakīrṇaka* (miscellaneous) chapter of *Saṅgīta Ratnākara*.

The first five verses present a brief account of the contents of the chapter. Then *vīṇā* is introduced as the medium of the manifestation of *Rāga-s* and in fifty verses is described the tuning of strings and location of *Svara-s* on frets. Here the author closely follows Rāmāmātya and no special comments are needed except the observations made above in the context of *Vikṛta Svara-s* in the *Svarādhyāya*. The author here repeatedly refers to his anonymous 'Guru, whose opinion he has followed according to his own statement.

Next comes the heading *Vādana-bheda* (technique of playing on the *Vīṇā*). Twentyfour '*Hasta-s*' (technique of playing with hands) are described— nine pertaining to the left hand, two to the right hand and thirteen to both the hands. All this is strictly in accordance with *Saṅgīta Ratnākara* (V 69-87).

Then follows the topic of *Rāga*-classification. Śrīkaṇṭha's treatment is peculiar in this respect as it embodies a mixture of the contemporary *Mela* classification originating in the South and the *Rāga-Rāginī* classification prevalent in his times in other parts of the country. He classifies 23 masculine *Rāga-s* and 15 feminine *Rāga-s* (*Rāginī-s*) under eleven *Mela-s* and gives *Dhyāna* (iconographic contemplation) of each *Rāga*, which is a corrollary of the *Rāga-Rāginī* classification. In this respect the only known parallel is available in the '*Rāgavibodha*' of Somanātha whose treatment of *Rāga-s* is similar. Somanātha, a later author, also gives iconographic accounts of 51 out of the 67 *Rāga-s* classified by him under 23 *Mela-s*. Śrīkaṇṭha's direct influence on Somanātha cannot be established as there is wide divergence in details of Rāga-classification available in the two works, but it is just possible that Somanātha might have drawn general inspiration from Śrīkaṇṭha in regard to Rāga-Dhyāna-s without borrowing details from him. In any case, Śrīkaṇṭha does enjoy the privilege of being perhaps the first author in medieval times to

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have conceived a synthesis (albeit rough) of rival systems of *Mela* and *Rāga-Rāginī* classifications.

In addition to *Rāga-Dhyāna Śrīkaṇṭha* also enumerates the *Svara-s* used in each *Mela* and *Rāga* and gives brief details of *Graha*, *Aṁśa*, *Nyāsa*, *Alpatva*, *Bahutva*, '*Varjya-Svara-s*' (notes to be omitted), '*Samaya*' (time) and sometimes *Rasa* and *Mūrcchanā* of *Rāga-s*.

In Nādarūpa Vol. II (published from B.H.U. in 1963), the author of this note presented a comparison of Śrīkaṇṭha's treatment of Rāga-s with that of Sudhākalaśa's '*Saṅgīta-Upaniṣad-sāroddhāra*', Śubhaṅkara's *Saṅgīta Dāmodara*, two earlier contemporaries of his work; Rāmāmātya's '*Svaramelakalānidhi* (S.M.K.N.) a contemporary work; Somanātha's '*Rāgavibodha*' and Dāmodara Paṇḍita's '*Saṅgīta Darpaṇa*', two later contemporary works. On the basis of that comparison the following observations could be arrived at, which would be pertinent to the present paper.

1. Although *Śrīkaṇṭha* appears to have drawn inspiration from Rāmāmātya or some other source of southern tradition in the original conception of his plan of Rāga classification under *Mela-s*, his execution is marked by many important deviations and innovations.

2. Śrīkaṇṭha's system of classification of masculine and feminine *Rāga-s* in one and the same '*Mela*' independently of each is not in conformity with the Rāga-Rāginī classification of contemporary, earlier or later authors who have invariably classified feminine *Rāga-s* as wives of masculine *Rāga-s*. His pattern is to be found only in Somanātha's *Ragāvibodha*, a later work which, but for this feature, follows the *Mela* classification.

3. The number of masculine *Rāga-s* in *Rasakaumudī* exceeds that of feminine *Rāga-s* whereas in all other works giving *Rāga-Rāginī* classification, the number of feminine *Rāga-s* far exceeds that of masculine *Rāga-s* as five or six *Rāginī-s* are ascribed to each *Rāga*.

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4. Certain names like *Gauḍamalhāra*, *Kāmoda*, etc., are not found in the five works taken by us for comparison. *Gauḍamalhāra* is a *Rāga* widely known in present day Hindustani music. This name leads one to think that Śrīkaṇṭha had perhaps paid some attention to stray *Rāga-s* unnoticed in other contemporary works.

5. Śrīkaṇṭha's *Rāga's* (masculine and feminine) bear the influence of both the southern tradition on the one hand and the northern, eastern and western tradition on the other. For example, there are some *Rāga-s* like *Mukhārī*, *Mālavagauḍa*, etc., which belong to the southern tradition and others like *Gauḍamalhāra* and *Kāmoda* which owe their origin to other parts of the country.

6. The wide range of divergence in regard to *Rāga-s* apparent in all the works of medieval times is striking. No rational grounds of this divergence is available because none of the authors has cared to cite any authority or to establish his own standpoint. All of them seem to have been satisfied with simple enumerations according to their own viewpoint, the basis whereof is not stated anywhere. Our author is no exception to this general trend of the period.

7. Both masculine and feminine names of *Rāga-s* are found in all works giving *Mela-Rāga* classification. Śrīkaṇṭha's novelty lies in presenting the *Rāga's* bearing these names as *Puruṣa* and *Strī Rāga-s* through the *Dhāyāna-s* given by him.

Towards the end of the section on *Rāga*, Śrīkaṇṭha further refers to their classification as *Auḍava*, *Ṣāḍava* and as *Sampūrṇa* and as *Śuddha*, *Chāyalāga* and *Saṅkīrṇa*. Then he mentions six principal *Rāga-s* as being appropriate for the six seasons and the association different periods of the cycle of day and night with six seasons. The following table presents this information. The author has not cared to connect all this with his preceding treatment of *Rāga*.

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Season	Rāga	Time
Śiśira	*Bhūpala*	*Prātah*
Vasanta	*Vasanta*	*Pūrvahna*
Grīṣma	*Bhairava*	*Madhyāhna*
Varṣā	*Sumegha (Meghamalhāra)*	*Sāyam*
Śarat	*Pañcama*	*Ardharātri*
Hemanta	*Naṭṭanārāyaṇa*	*Rajanīśeṣa*

Towards the end of the chapter, the following miscellaneous topics of the *Prakīrṇaka* chapter of S.R. are dealt with.

1. *Gamaka* : 15 varieties, strictly according to S.R.

2. *Śārīra* : With some deviations from S.R.

3. *Gāyanī* : (Female singer). Gāyaka, his qualities and five and seven types; this seems to bear an impact of Pārśvadeva more than that of S.R.

4. The failings of Vāggeyakāra : no resemblance with S.R.

5. Six kinds of *Chāyā* : this is almost a reproduction from S.R. but there the context is that of *Sthāya*, and here it is an isolated item.

6. *Sthāyī Svara*, *Ālapti* according to S.R. and Pārśvadeva.

7. The weak points of singers; almost according to S.R.

III Prabandhādhyāya

The chapter opens with a reference to the perfection of a *Vāggeyakāra*. The treatment of *Prabandha* strictly follows the model of S.R. with numerous details. The only difference that we would like to note here is that whereas S.R. divides *Prabandha-s* into *Sūḍa* (*Śuddha* and *Chāyālaga*). *Ālikrama* and *Viprakīrṇa* categories, our text speaks of only the first category and gives twentyfour other *Prabandha-s* without assigning any category.

Our author invites reference to older authorities like Mataṅga for a complete treatment of this topic.

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IV. Vādyādhyāya

The contents of this chapter do not strictly conform to the connotation of its title which clearly suggests that the chapter deals with the varieties of *Vādyā* just like the *Vādyādhyāya* of *Saṅgīta Ratnākara*. But actually *Vādya* has been dealt with in only a few introductory verses of the chapter just after enumerating the traditional four varieties of *Vādya* viz., Tata (stringed), *Avanaddha* (drum instruments), *Ghana* (e.g., *Karatāla* or *Mañjīrā*) and *Suṣira* (wind instruments). The author takes up the subject of '*Tāla*' under the context of '*Avanaddha*' instruments and thereafter the whole chapter is devoted exclusively to *Tāla*, but for a short passsage in the end dealing with wind instruments. Only thirty-two *Deśi Tāla-s* have been described, as opposed to the 120 of S.R. About 15 names are new in our text, as compared to S.R. As the author has already spoken of the varieties of *Vīṇā* in the second chapter he might not have elaborated the varieties of '*Tatavādya-s*' in this chapter.

V. Nṛtyādhyāya

This is the biggest chapter in the text, extending over 356 verses and deals with *Nṛtya* in considerable detail.

Conclusion

Rasakaumudī is an important text of the medieval period and bears ample evidence to the crumbling down of some features of the ancient musical system under various influences and the state of confusion prevailing in those times.

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MĀNASOLLĀSA*

(Abhilāṣārtha-Cintāmaṇi)

1. Introduction

The work Mānasollāsa also bears another name and that is Abhilāṣārtha-Cintāmaṇi. It has been published in G.O. Series in three volumes; the first volume appeared in 1925, the second in 1939 and the third in 1961. The first two volumes are out of print now. The treatment of music covers a major portion.

It is an encyclopeadic work comprehending fine arts, crafts and games. Intended to serve as a magnum opus for the Hindū kings, it is a repository of valuable information on subjects of a very wide variety as will be evident from the following analysis of the contents.

2. Analysis of contents

The work is divided into five cantos and each canto is sub-divided into twenty chapters : thus the title 'Viṁśati' of each canto is significant. The first volume contains the first two Viṁśati-s, the second volume contains the third 'Viṁśati' and fifteen chapters of the fourth 'Viṁśati', and the third volume contains the remaining five chapters of the fourth 'Viṁśati' and the fifth 'Viṁśati' in full. The third volume begins with Gītavinoda (16th chapter), followed by Vādya-vinoda and Nṛtyavinoda (17th and 18th chapters). The extent of these three chapters is equal to that of the first two cantos (Viṁśati-s). Thus, although the three chapters dealing with 'Saṅgīta' form a part of the total one hundred (5 x 20 = 100)

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1. Reproduced from Indian Music Journal, Vol V-2 (No. 10) 1969, pp. 103-07.

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chapters, their extent is nearly one-fourth of the whole text. These three chapters are comprised of nearly 1400 śloka-s (567 + 381 + 457 + 1405) and this volume is quite considerable especially in view of the fact that many later texts on Saṅgītaśāstra (of the 16th or 17th centuries) were far too smaller. It will not be out of place to give a list of the headings of all chapters as that would provide the proper perspective or background for reviewing the treatment of Sangīta.

Vimsati I : This deals with the 'shoulds' and 'should-nots' of the king. First come the 'should-nots' : I. Asatya-varjana (असत्य-वर्जन) 2. Paradroha-varjana (परद्रोह-वर्जन) 3. Agamya-varjana (अगम्य-वर्जन) 4. Abhakṣya-varjana (अभक्ष्य-वर्जन) 5. Asūyā-varjana (असूया-वर्जन) 6. Patita-Saṅga-varjana (पतित-संग-वर्जन) 7. Krodha-varjana (क्रोध-वर्जन) 8. Svātmastuti-varjana (स्वात्मस्तुति-वर्जन).

Then follow the 'shoulds':

9. Dāna (दान) 10. Priyavacana (प्रियवचन) 11. Iṣṭāpūrtta (इष्टापूर्त्त) 12. Aśeṣa-devatābhakti (अशेष-देवता-भक्ति) 13. Go-vipra-tarpaṇa (गो-विप्र-तर्पण) 14. Pitri-tarpaṇa (पितृ-तर्पण) 15. Atithi-pūjana (अतिथि-पूजन) 16. Guru-śuśrūṣana (गुरु-शुश्रूषण) 17. Tapas (तपस्) 18. Tirthasnāna (तीर्थस्नान) 19. Dīna-anātha-ārtta-bandhu-bhṛtya-poṣaṇa (दीन-अनाथ-आर्त्त-बन्धु-भृत्य-पोषण) 20. Śaraṇāgata-rakṣana (शरणागत-रक्षण) .

Vimśati II : This contains a treatment of statecraft–1. Svāmī (–this chapter describes the good qualities of a king) 2. Amātya (–the qualities of the king's assistants in court, foreign affairs and household management. 3. Rāṣṭra (राष्ट्र—herein are described the internal state affairs, public finance, entrapping and taming of elephants). 4. Kośa (कोश–various topics concerning evaluation and weighing of jewels are dealt with). 5. Durga (दुर्ग–nine types of forts are described). 6. Bala (बल–infantry, horsekeeping and medical treatment of elephants). 7. Suhrit (सुहृत्) 8. Prabhuśakti (प्रभुशक्ति) 9. Mantraśakti (मन्त्रशक्ति) 10. Utsāhaśakti (उत्साह शक्ति) 11. Sandhi (सन्धि) 12. Vigraha (विग्रह) 13. Yātrā (यात्रा–interalia good and bad omens in detail) 14. Āsana (आसन) 15. Āśraya (आश्रय) 16.

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Dvaidhibhāva (द्वैधीभाव) 17. Sāma (साम) 18. Bheda (भेद) 19. Dāna (दान). 20. Daṇḍa (दण्ड–military science).

Viṁśati III : This is named upabhogaviṁśati. The introductory statement of contents (प्रतिज्ञा) mentions only seventeen headings beginning with Tāmbūla and ending with Yoṣit, but in the text, three chapters named Gṛha (गृह) Snāna (स्नान) and Pādukā (पादुका) precede the chapter of Tāmbūla and the canto starts with a detailed exposition of Sthāpatyaśāstra extending in nine hundred ślokas without any chapter-heading. As this exposition is followed by the chapter dealing with Gṛha, it can be connected with Gṛha Upabhoga as an introductory portion of the latter. This detailed treatment of Sthāpatyaśāstra (architecture, sculpture and painting) is very important as traditional literature on these arts is not very extensive. The chapter headings under this Viṁśati are as follows :–

1. Gṛha (गृह, preceded by 900 śloka-s on Sthāpatyaśāstra) 2. Snāna (स्नान) 3. Pādukā (पादुका) 4. Tāmbūla (ताम्बूल) 5. Vilepa (विलेप) 6. Vastra (वस्त्र) 7. Mālya (माल्य) 8. Bhūṣaṇa (भूषण) 9. Āsana (आसन) 10. Cāmara (चामर) 11. Āsthāna (आस्थान) 12. Putra (पुत्र) 13. Bhojana (भोजन) 14. Jala (जल-drinks) 15. Pādābhyaṅga (पादाभ्यङ्ग) 16. Yāna (यान) 17. Chatra (छत्र) 18. Śayyā (शय्या) 19. Dhūpa (धूप) 20. Yoṣit (योषित्).

Viṁśati VI : This is named Vinoda-viṁśati. The Vinoda-s (enjoyments) described herein are :

1. Śastravidyā (शस्त्रविद्या) 2. Śāstra (शास्त्र) 3. Gaja-vāhyālī (गज-वाह्याली) 4. Turaṅga-vāhyālī (तुरंग-वाह्याली) 5. Aṅka (अङ्क) 6. Malla (मल्ल) 7. Kukkuṭa (कुक्कुट) 8. Lāvaka (लावक) 9. Meṣa (मेष) 10. Mahiṣa (महिष) 11. Pārāvata (पारावत) 12. Sārameya (सारमेय) 13. Śyena (श्येन) 14. Matsya (मत्स्य) 15. Mṛgayā (मृगया) 16. Gīta (गीत) 17. Vādya (वाद्य) 18. Nṛtya (नृत्य) 19. Kathā (कथा) 20. Camatkāra (चमत्कार).

Vimsati V : This is named Krīḍā-viṁśati and the following Krīḍā-s (plays, sports and games) are described :

1. Bhūdhara-krīḍā (भूधरक्रीडा) 2. Vana (वन०) 3. Āndolana (आन्दोलन) 4. Secana (सेचन०) 5. Toya (तोय) 6. Śādvala (शाद्वल०) 7. Bālukā (बालुका) 8. Jyotsnā (ज्योत्स्ना) 9. Sasya (सस्य) 10. Madirāpāna

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(मदिरापान) 11. Prahelikā (प्रहेलिका) 12. Caturaṅga (चतुरङ्ग) 13. Pāśaka (पाशक०) 14. Varāṭikā (वराटिका०) 15. Phaṇidā (फणिदा०) 16. Phañjikā (फञ्जिका०) 17. Timira (तिमिर०) 18. Vīra (वीर०) 19. Prema (प्रेम०) 20. Rati (रति).

3. Date and Identity of Author

Someśvara, the author of this work was the son of Vikramāditya VI in the lineage of Western Cālukyas. His capital was Kalyāṇī. Aufrecht has fixed the period of his reign as 1127-1138. Barnette's 'Antiquities of India, mentions this period as 1126-1138. The date of the composition of this work has been fixed as 1052 Śaka (1131 A.D.) on the basis of internal evidence. Someśvara must have been a valorous ruler but his personal account is not available. It is gathered that Jainism received his patronage. In the Maṅgalācaraṇa he propitiates Gaṇapati, Śiva, Brahmā, Viṣṇu, Indra, etc., and all illustrative verses and songs depict the Līlā-s of Viṣṇu and Kṛṣṇa. The author's inclination towards Vaiṣṇavism can be inferred from this.

The work has been called Jagadācārya Pustaka (जगदाचार्य-पुस्तक) 'book for the master of the world' and this epithet is quite justified by the wide range of subjects covered therein. The royal undertakings described in the work are strictly in conformity with the Hindu tradition. The Cālukya-s were immune from Muslim influence.

The musical portion of this work has a special historical importance because it belongs to the period preceding the Saṅgīta Ratnākara and very few musical works of that period have survived.

4. A Critical Survey of the Musical Portion

The 'Gīta' chapter opens with a description of the qualities of the 'Sabhāpati' (president) and Sabhya-s (members of audience) of a musical-cum-dramatic presentation. The arrangement of seating on the stage and in the royal audience-

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hall is described after that. During the course of this description an enumeration of the qualities of a Vāggeyakāra (composer) as also the postulation of his gradations according to the degree of all-round excellence, the qualities and defects of singers and their gradations are mentioned. Description of seven Gamaka-s also comes in this course. The treatment of these topics resembles that of Saṅgīta Ratnākara but there are many interesting additions or minor differences. Then follows the enumeration and definition of the varieties of Gīta which is very interesting. Sotsāha, Karuṇa, Pārihāsya, Adhyātma, Maṅgala,–Stotra, Viṣama, Kramayuta–these are some of the varieties of Gīta spoken of.

The statement that a king is supposed to critically examine the musical composition sung in his court with reference to the Svara, Tāla and Pada i.e. tonal, rhythmic and verbal structure, leads to the treatment of Rāga, the culmination or crystallisation of tonal structure. In this context the author states explicitly that Grāmarāga-s are not used for enjoyment, (implicitly they are meant for religious or spiritual culture) and that hence only Deśā Rāga-s fall under the purview of his treatment. Grāmarāga-s are only mentioned by name. *(p. 13, śloka 122, 123, 131, 132)*

Then follows an account of nearly 43 Deśī Rāga-s. It is notable that these Rāga-s are not grouped under the well-known heads viz., Rāgāṅga, Kriyāṅga, Bhāṣāṅga and Upāṅga. The author mentions the heads Bhāṣā, Vibhāṣā and Kriyāṅga while introducing the topic of Rāga-s. The Rāga-s described by him, however, represent almost all the above-noted heads.

The description of Rāga-s is followed by a detailed treatment of Prabandha-s. While introducing the topic the author makes an interesting observation. He says that Vṛtta-Jāti-s (Chanda-s) are sung in-between Pada-s; in them there is no regulation of Tāla, only Chanda (poetic metre) is prominent. The definitions and illustrations of 18 well-known Vṛtta-s beginning with Śiśubhṛta (9 syllables in each foot) and ending

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with Apavāhaka (26 syllables in each foot) are given after this. All the illustrative verses eulogise Viṣṇu or Kṛṣṇa.

After the Vārṇika Vṛtta-s the author takes up Gadya and Daṇḍaka and then goes on to define and illustrate Mātrā-Vṛtta-s like Dvipathaka, Ādilla, Dvipadī, etc. and passes on to deal with Prabandha-varieties beginning with Kāṇḍa and ending with a detailed treatment of Elā-prabandha in its vast range of sub-varieties and a brief treatment of the other varieties of Sūḍa-Prabandha like Lambhaka, Jhombaḍa, etc. In other words, the author starts with the varieties of Ālikrama Prabandha-s and then takes up those of Sūḍa-Prabandha; this is the reverse of the order followed in Saṅgīta Ratnākara. Curiously enough, he mentions the general name Viprakīrṇa (miscellaneous or scattered or stray i.e. independent composition unconnected with any others) for Prabandha-s other than 'Sūḍa'. This name does not occur in the Saṅgīta Ratnākara and finds a place only in Saṅgītarāja. Thus what appeared to the innovation of Saṅgītarāja, is now known to have already existed in tradition as recorded in the Mānasollāsa.

Almost each variety and sub-variety of Prabandha-s is illustrated with Sanskrit or Prakrit compositions and this feature makes this work outstand all others, because no other known text gives compositions to illustrate the Lakṣṇa-s of Deśī Prabandha-s. Tangible material for research is thus provided by this work and herein lies its uniqueness. The Prakrit illustrations provide valuable material for linguistic studies (specially of the southern languages) apart from their musical significance.

The Gītavinoda (chapter dealing with Gīta) ends with the above treatment of Prabandha-varieties which is concluded with an interesting postulation of the special occasions or objects of description with which some of the Prabandha-varieties are associated traditionally. (P. 60)

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The Prabandha-s which do not have such special associations should be dedicated to the Lord in His various forms, or to an illustrious king or queen, but not to any uncultured man for the sake of money or fame.

Thus the 'Gītavinoda' contains all practical topics connected with composition and presentation of vocal music. The Vādyavinoda opens with the remark that the king should listen to instrumental music in his court. 'Vādya' is said to enhance the effect of Gīta and Nṛtya cannot be performed without Vādya; hence the importance of Vādya. In the enumeration of the four classes of instruments, the author gives the name 'Vitata' for 'Avanaddha'–thus his four names are Tata, Vitata, Ghana and Suṣira. A little later the well-known name Ānaddha or Avanaddha is also given. 'Vitata' occurs in some obscure texts and our author's preference for the same is interesting. Instrumental music without any accompaniment of the human voice is called 'Śuṣka Vādya' or 'Nirgīta Vādya' in the Śāstraic tradition, but our author gives the name 'Pṛthak Vādya' for the same.

The description of Tata (stringed) instruments begins with Ekatantrī (one-stringed) Vīṇā, and the technique of Vīṇā playing. Then a few other varieties of Vīṇā, as for example Kinnarī, are taken up briefly. The author says that he has not dealt with all varieties of Vīṇā because they are not useful for 'Vinoda' (enjoyment) (perhaps in a court). Then follows a description of Mṛdaṅga, Pataha, Hudukkā, etc., under the Vitata or Ānaddha variety as also the technique of playing upon them. A detailed comparison of their technique as described in this text and Saṅgīta Ratnākara is likely to clarify some obscure points. Then follows a description of a few (nearly twenty) Deśī Tāla-s. The author's point of view seems to be more practical than an enumeration of all possible varieties; hence the small number of Deśī Tāla-s dealt with. After this, the description of Ghana (cymbal-like) and Suṣira (wind) instruments completes the Vādyavinoda. This chapter

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on Vādya is a compact presentation of all topics and details of practical significance and omits many details without serious detriment.

The chapter on Nṛtya opens with introductory observations about the various situations in which the Nṛtyavinoda may be indulged in, viz. Utsava (festivity), Vijaya (victory in battle, gambling, encounter, etc.), Harṣa (delight), Kāma (courting or incitement of conjugal love), Tyāga (the desire to bestow bounties on the performers), Vilāsa (luxurious indulgence), Vivāda (difference of opinion on technical points of Nṛtya and Parīkṣā (evaluation of virtuosity through competition), etc. Then the six well-known varietis of dance viz. Nāṭya, Lasya, Tāṇḍava, Lāghava, Viṣama and Vikaṭa are described. The enumeration of Aṅga-s and Upāṅga-s follows as also a description of their various movements in conventional terms. This treatment is both concise and comprehensive. The chapter on dance closes with some general observation on the places suitable for this enjoyment in the case of a king. The king may himself also take part in a dance performance, provided the dance is graceful.

5. *Conclusion*

Thus we have seen that the musical portion of Mānasollāsa is as good as an independent and compact manual on song, instruments and dance and is unique not only in its conciseness and practical approach, but also in the wealth of illustrative material which is not to be found in any other work in extant literature on the subject.

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NĀNYADEVA'S BHARATA BHĀṢYA*

Prefatory Remarks

The name of Nānyadeva is familiar to all serious students of Indian music, as one of the earlier authorities mentioned by Śārṅgadeva, the author of *Saṅgīta Ratnākara* (vide S.R. 1.1.18). It is, in fact, a very important name of the pre-Śārṅgadeva period, next only to Mataṅga and Abhinavagupta. The title of the work suggests that it is a commentary on Bharata's Nāṭyaśāstra, but actually it is an independent work, which, of course, bears a close affinity to Bharata's treatment of music, in many respects. There is an alternative title to this work viz. "Sarasvatī Hṛdayālaṅkāra" or "Sarasvatī-Hṛdaya-Bhuṣaṇa" or "Bharata Vārttika". Double nomenclature of texts is not an uncommon phenomenon in Sanskrit literature. For example, Saṅgītarāja of Maharāṇā Kumbhā also bears an alternative title viz. Saṅgīta Mīmāṁsā.

2. *Textual Information*

The first five chapters of Bharata edited by Sri Chaitanya Desai were published by the Indira Kala Sangita Vishvavidyalaya, Khairagarh, in 1961. The text is available in only one MS, deposited in the Bhandarkar Oriental Research Institute, Poona. The MS is very corrupt not only in its readings but also in its arrangement. It is replete with confusion and repetition. The Research Section of the College of Music & Fine Arts, B.H.U., (now attached to the Department of Musicology, Faculty of Music and Fine Arts, B.H.U.) attempted a re-arrangement of the manuscript as well

1. Reproduced from Indian Music Journal, Vol XI, 1975-80, pp. 65-73

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as a rationalisation of the division of chapters. (A critical note on this subject prepared by the present author was published in Nāda Rūpa Vol. I.p. 220-224.) Three other scholars had earlier attempted a division of chapters. Late Dr. P.K. Gode, editor of the Poona Catalogue of Sanskrit MSS in the B.O.R.I., late Sri Ramakrishna Dave, and Sri Chaitanya Desai (vide series of articles published in Sangeeta Kala Vihar, Aug., Sept., Nov., Dec., 1959 and March 1960.) surveyed the work independently and came out with different divisions of chapters. We present below a synopsis of the work on the basis of the division arrived at by the Research Section, B.H.U., which mostly agrees with Sri Desai's arrangement. For the first five chapters, however, we have used the Khairagarh edition.

3. Date and identity of the author

Our author uses the epithets 'Mithileśvara' or 'Mithilādhipa' for himself. His identification presents no problem. (A spurious problem did however, come into existence because of a misapprehension on the part of many a scholar; see Note 1.) A king of Mithilā is well known to have reigned in Mithila in the later part of the 11th century A.D. and the first half of the 12th century. He is known to have hailed from Karnataka. Sri Chaitanya Desai suggests that 'Nānya' could be a Southern diminutive of 'Nārāyaṇa'. (vide editor's introduction of the Khairagarh edition P.1.) Some parts of the present Nepal were included in the Mithilā of that time, hence Nānyadeva is a well-known name in the history of Nepal also. Thus he is anterior to Śārṅgadeva by about one century and posterior to Abhinavagupta to the same extent. Some verses of the Sadrāgacandrodaya of Puṇḍarīka Viṭṭhala (16th century A.D.) are interpolated in the *Svara* (*śruti*) chapter which have to be completely ruled out of the text.

The text seems to have fallen into oblivion in the post Śārṅgadeva period, as no author seems to have mentioned it as an earlier authority, not even Mahārāṇā Kumbhā who is very resourceful in his access to earlier authorities.

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4. General Scheme

The first chapter of the text contains an announcement that the author proposes to deal with "*Vācika*" (human expression pertaining to *Vāk* or sound) in seventeen chapters. As we know, *Vācika* is one of the four types of human expressions formulated by Bharata, the other three being *āṅgika* (bodily gestures), *sāttvika* (reflexes or involuntary bio-chemical changes manifested through tears, sweating; choking of the voice etc.) and *āhāryа* (all acquired media of expressions like dress, make-up etc.). It is quite probable that the author wanted to deal with '*Vācika*' expression alone but a conjecture has been made that Nānyadeva might have planned a bigger work (Cf. Dr. V. Raghavan : 'Some Names in Early Sangita Literature', Sangeet Natak Akademi, Bulletin No. 6, p. 27). According to the author's announcement the titles of the seventeen chapters are as follows.

1. *Uddeśa* (indication of contents) 2. *Śikṣā* (phonetics) 3. *Svara* 4. *Mūrcchanā-tāna* 5. *Alaṅkāra* (including *Gamaka*). 6. *Jāti* 7. *Rāgotpatti* 8. *Saptagītaka* 9. *Dhruvā* 10. *Tāla* 11. *Deśika* (*Deśī-gīta* : *prabandha-s*) 12. *Tatānodya* (The text of the chapter reads again *tāla* as the subject of the twelfth chapter but this is an obvious error as the available text of the twelfth chapter does deal with tata (stringed instrument). 13. *Suṣira* (wind instruments) 14-15. *Puṣkara* (instruments with stretched membranes : drums). 16. *Chanda* 17. *Bhāṣā*. (The last two chapters are missing in the manuscript.)

A few striking features of the above scheme may be noted as follows :

1. The inclusion of *Śikṣā* (phonetics) is peculiar to this text. It highlights the total approach of the Indian mind which has comprehended sound as a total phenomenon encompassing tone and syllable (*Nāda* and *Varṇa*). In this respect this text stands solitary just as Śārṅgadeva's *Saṅgīta Ratnākara* does in its inclusion of *Piṇḍotpatti prakaraṇa*.

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2. This is the only text of the post-Bharata period which has dealt with the *dhruvā-s* (metrical forms rendered musically).

3. A separate chapter on *Chanda-s* (metres) is also a unique feature of this text. Mahārāṇā Kumbhā's Saṅgītarāja is the only other music text which has dealt with this topic.

4. In the last chapter the author has proposed to deal with languages such as Sanskrit, Prakrit, Apabhraṁśa etc. Obviously the justification for including this topic lies in the fact that *pada* (text) has been accepted as a constituent of *Gāndharva* or music : *gāndharvam trividham vidyāt svara-tāla-padātmakam* (*Nāṭya-śāstra* 28, 11).

5. The absence of a chapter on *ghana* (cymbals) instruments, suggests that the author has tried to follow Bharata's scheme in this respect. Bharata has identified *ghana* with his treatment of *tāla*. This identification of *ghana* with the treatment of the concept of *tāla* has actuated Mahārāṇā Kumbhā to include *tāla* under his treatment of *ghana* instruments. Śārṅgadeva, however, has a separate chapter on *tāla* as well as a section on *ghana* instruments in the chapter on *Vādya*. Thus Nānyadeva follows Bharata in this context both in spirit and form. Kumbhā seems to follow him only in spirit and Śārṅgadeva appears to have his independent scheme.

5. *Synoptical Survey*

As we have seen above, the first chapter contains a somewhat detailed table of contents. It has been divided into four sections by the editor :

1. dealing with Saṅgītaprayojana, that is to say, the objective of music. The spiritual value of music is spoken of here with quotations from Yājñavalkya smṛti,

2. giving a detailed table of contents of the seventeen chapters,

3. giving some interesting details about musical instruments, and

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4. containing miscellaneous verses on the *guṇa* and *doṣa* (the good and bad qualities) of *gīta* (the tonal aspect of music); taken trom various sources such as *Nāradīyaśikṣā*, *Nāṭyaśāstra* etc.

One observation about musical instruments seems to be very interesting. The author says that each of the four well-known types of instruments is again twofold. *Tata* (literally stretched or spread : stringed) is twofold viz. *dāravī vīṇā* (wooden *vīṇā*) and *gātra vīṇā* (the human body). Suṣira (wind) is twofold viz. one pertaining to *gīta* (melodic treatment) and the other to *vādya* (rich in volume and having a distinct timbre but with lesser potentiality for melodic treatment). Veṇu is said to be representative of the former category and śaṅkha of the latter. The Avanaddha is again two fold : one having a stretched membrane, and the other having metal strings as appendages. Some drum instruments have strings underneath the membranes and others have strings tied from one mouth to the other and they are used for keeping rhythm. The *Ghana* (solid instruments : cymbals) are said to be twofold with relation to sound and silence. The *saśabdakriyā* is related to sounds and the *niḥśabda* to the intervening silence which is measured through visual movements of hands. Incidentally, it might be noted that just like Bharata our author has spoken of the identification of the well-known four categories of instruments which stand for conceptual abstractions, with concrete instruments or phenomena. Thus *tata* is identified with *vīṇā*, *suṣira* with *vaṁśa*, *avanaddha* with *puṣkara* (see Note 2) and *ghana* with *tāla*. The *Kāñsya tāla* (bronze cymbals) is the representative of the *ghana* variety. The concept of *tāla* and the medium of its manifestation, both bear the same name.

The second chapter bears the title *Śikṣā* and profusely draws upon the *Śikṣā-s* of Pāṇini and Nārada. While giving the etymology of '*svara*', Nānyadeva uses the expression '*Svayam rañjayati*' instead of '*svayam rājate*' spoken of by Patañjali and

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Mataṅga. 'Self-luminosity' is characteristic of '*svara*' or vowel in language, whereas 'self-delightfulness' is characteristic of the musical *svara*. Towards the end of the chapter there is a brief discussion of the *sphoṭa* theory of the Grammar School of Philosophy. This portion is in prose and bears the influence of Patañjali and Bhartṛhari.

The third chapter is entitled *Svara* (*Śruti* in the Khairagarh edition) and deals with *śruti-svara-grama*. At the outset the *varṇa* (colour), *jāti* (caste), *chandas* (roughly metre), *ṛṣi* (seer) and *devatā* (presiding deity) of each *svara* is mentioned. The traditional association of *svara-s* with birds and animals and the *sthāna* (location in the human body) is also mentioned. Here the author seems to follow Mataṅga's tradition, but his omission of *Nāda* is striking. In the context of *grāma*, the three *grāma-s* spoken of by *Nārada* and Mataṅga are mentioned by our author and like his two predecessors he also says that the *gāndhāra grāma* is not in vogue, ascribing the reason that it is *ati-tāra* (very high) and *ati-mandra* (very low) for human beings. The names of twenty-two *śruti-s* are given and this text seems to be the source for Śārṅgadeva in this context. The division of *śruti-s* into five *jāti-s* viz. *mṛidu*, *madhya*, *āyata*, *karuṇa* and *dīpta*, also is in total agreement with Śārṅgadeva's text. And if this whole portion is not a later interpolation in Nānyadeva's text, Śārṅgadeva could be safely said to have drawn upon Nānyadeva. A very conspicuous omission in this chapter is that the text does not contain any reference to the *śruti-nidarśana* of Bharata which later came to be known as '*catuḥsāraṇā*'.

The fourth chapter is entitled *mūrcchanā*. The names of the *mūrchhanā-s* of the three *grāma-s* are given along with an etymological explanation in each case; the presiding deities of the *mūrchhanā-s* are also given. The *mūrcchanā* names of *ṣaḍjagrāma* and *madhyamagrāma* agree with those of Bharata. Nārada's version is also given. There is an elaborate treatment of 'lopavidhi' that is to say, regulations about the

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omission of svara-s. It is strictly according to Bharata. The style of our author is not at all terse and succinct like that of Bharata and the name Bharata-Bhāṣya seems to be quite justified in contexts like the present one. His silence about the dvādaśa-svara mūrchhanā of Mataṅga is very striking. The 84 mūrchhanā-tāna-s resulting from this omission are given along with their yajña names according to Mataṇga's text. Fifteen mūrchhana-tāna-s of gāndhāra-grāma are also mentioned. The topic of kūṭa-tāna-s is also dealt with in some detail. It is not at all mentioned by Bharata and Mataṅga's text is very confused.

The fifth chapter is given the title Alaṅkāra. The contents of this chapter are scattered here and there in the manuscript. The editor of the Khairagarh edition has tried to bring them Together and reconstruct this chapter which was hitherto taken as missing. All the same there are only sixteen verses on alaṅkāra-s which describe the four varṇa-s and simply enumerate the thirty-three alaṅkāra-s spoken of by Bharata. No lakṣaṇa-s of the alaṅkāra-s are available. Six verses dealing with seven gamaka-s follow the section on alaṅkāra. The seven gamaka names are included in the fifteen gamaka-s of Śārṅgadeva but the lakṣaṇa-s of our author are completely different. Then follows a brief treatment of rasa-s of jāti-s according to Bharata. The justification for including this portion in this chapter is unknown. Obviously this is the editor's arrangement. Then follows an account of presiding deities of grāma-rāga-s. This seems to be a post-Mataṅga development and this portion again is out of context in this chapter. In the end there is a big section on the treatment of kāku according to the seventeenth chapter of Bharata's Nāṭyaśāstra (GOS Edn.) The text is confused and the whole section seems to be misplaced.

The sixth chapter deals with Jāti. The most notable feature in the treatment of Jāti is that Nānyadeva does not ascribe Mūrcchanā-s to Jāti-s. This is one more instance of his

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allegiance to Bharata's tradition. Just as he has ignored the Dvādaśa-Svara-Mūrcchanā of Mataṅga, similarly he has omitted its corollary viz. ascribing Mūrcchanā-s to Jāti-s.

The seventh chapter deals with Rāga. The author naturally draws upon Mataṅga, but he mentions Kaśyapa as an equally important source. Obviously, this chapter contains a critical compilation of post-Bharata developments. The grāma-rāga-s and their varieties known as Bhāṣā-vibhāṣā are described in this chapter. The names of a few Deśī Rāga-s are found here and there, but a systematic treatment of this category seems to be wanting. It is difficult to say whether the relevant portion is lost in the manuscript or it was not included by the author. There are some interesting details on some points which are very striking. For example, the association of the five Rāga-gīti-s viz. Śuddhā, Bhinnā, Gauḍī, Vesarā and Sādhāraṇī with different parts of the day, implying that the Rāga-s classified under different gīta-s should be rendered in the respective parts of the day is a rare piece of information.

The eighth chapter is devoted to Gītaka-s which are dealt with by Bharata along with tāla in the 31st chapter (G.O.S. edition). Gītaka-s are compositional forms described mainly in terms of temporal characteristics and tāla-kriyā-s. The broken or unbroken melodic line and specifications about textual structure are two other characteristics which are given minor importance. The number seven is invariably associated with Gītaka and the Saptagītaka is a compound name used from Bharata onwards. There are, however, two groups of seven forms, the first starting with Madraka and the second with Vardhamāna and Āsārita. Our author follows Bharata's order of treatment and also his emphasis on Āsārita and Vardhamāna. (These two forms are mutually interchangeable and Bharata has given them a very elaborate treatment. Both are associated with dance.) A notable feature of our author's treatment of this topic is that he has given illustrations (textual) of each form. Śārṅgadeva has not included any illustrations.

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The ninth and tenth chapters deal with vocal 'Dhruvā-s' described by Bharata in the 32nd chapter (G.O.S. edition). Dhruvā-s are metrical forms rendered musically as a part of a dramatic performance. They are classified by Bharata according to the junctures in drama, such as Naiṣkrāmikī which is associated with Niṣkrama (exit), Prāveṣikī being associated with Praveśa (entry), Ākṣepikī being related to Ākṣepa (sudden change of emotion), Prāsādikī in relation to Prasāda (pacification after a fierce or violent situation) and Sāntarā being useful for filling a gap created by unforeseen exigencies. There is no notable deviation from Bharata.

The tenth chapter is supposed to deal with tāla but the text is confused and there is just a small portion towards the end of the ninth chapter speaking of a few Mārga-tāla-s. There are a few remarks about laya in the beginnng of this chapter. It appears that the treatment of tāla is almost lost in the text.

The eleventh chapter is entitled 'Deśika' which stands for Prabandha-s (Deśī). As we know, the Prabandha-form appears for the first time in Mataṅga's Bṛhaddeśī. It is a musical form that developed independently of drama. Nānyadeva's treatment of Prabandha is quite detailed and there are many varieties of Prabandha that are included by him but do not find a place in Śārṅgadeva's work such as Śarabhalīla, Raṇaraṅga, Śukasārikā Chaturaṅga, Nartanānanda, Tripurāntaka etc.

The twelfth chapter deals with the varieties of tata (stringed) instruments. It contains more details than Bharata's text. Abhinavagupta is also cited in the context of varieties of vīṇā and Mataṅga is mentioned as an authority on the measurement of the different parts of the vīṇā. The concept of dhātu (technical details of vīṇā playing) is dealt with in accordance with Bharata and the varieties of Nirgīta or Bahirgīta (purely instrumental forms) are aptly included.

The thirteenth chapter is devoted to wind instruments and has more information than that handed down by Bharata.

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The fourteenth and fifteenth chapters deal with drums and the subject matter is very much similar to that of Bharata's 34th chapter (M.D.S. edition).

6. Conclusion

The text is valuable even in its mutilated state. If a better manuscript is discovered and a thorough reconstruction becomes possible, it will be an invaluable treasure for the study of our musical tradition of the pre-Śārṅgadeva period. Nānyadeva's indebtedness to Abhinavagupta is obvious but the handicap of textual imperfection forbids any serious study for establishing the link between these two important authors. He is very judicious in selecting the material that was available to him as a result of the developments of the post-Bharata period. An attempt could be made once more for reconstructing the text from the single manuscript with the help of Abhinavabhāratī published in Vol. IV of the G.O.S. edition. As we have noted at the outset, all attempts at its reconstruction were made before the publication of the above volume. The task is formidable, but the rewards will certainly outweigh the labour involved.

Notes

1. Late Sri Ramakrishna Kavi filled up the blank in Abhinava Bhāratī at the end of the V Chapter (G.O.S. edition Vol I, first edition p. 225). In that self-composed portion he has quoted Nānyadeva. His indication that the portion was not a part of Abhinavagupta's text escaped the notice of late Pt. Omkarnath Thakur (Saṅgītāñjali Pt. V p. 30), late Acharya Vishweshwar (Hindi Abhinava Bharati, Introduction p. 14). All of them found this reference very intriguing. It was suggested that either Nānyadeva was a contemporary of Abhinavagupta or there were two Nānyadeva-s, one the well-known one who flourished in the 11th and 12th centuries A.D., and the other a contemporary of Abhinavagupta.

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2. Puṣkara literally means lotus, a pond and it also stands for the membrane of a drum. The third meaning seems to be a secondary application of the primary meaning, cf. the anecdote connected with *Svāti* given in *Nāṭyaśāstra* (G.O.S. 34, 4-7), wherein the sound emanating from rain-drops falling on lotus-leaves in a pond is said to have inspired the Muni to construct a drum for producing similar sounds.

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RĀGAKALPADRUMA*

1. Prefatory Remarks

'Rāgakalpadruma' is a gigantic compilation of the verbal text of thousands of songs of many Indian languages (mainly Hindi), first published from Calcutta in the first half of 19th century. In most cases the name of Rāga and Tāla is mentioned on songs. Thus it is the biggest collection of the 'Pada' (verbal) element of Indian Music (mainly Hindustani) ever attempted in known history.

2. Two Editions of the Work

The work was first printed in lithographic process in Calcutta in 8 parts during 1842-1849 and was distributed among the subscribers, mostly rulers or other patrons of arts, who were most probably enlisted before the printing. The subscription fee was Rs. 100 for all the volumes. These eight parts seem to have been issued according to the exigencies of printing; they did not represent the planned parts of the complete work as such. The work was originally planned to be completed in 7 parts, but only four out of these seven could be published; a considerable portion of the manuscript could not be brought out in print. It is not known whether or not the author could bring out a second edition of the work during his lifetime. The Bangiya Sahitya Parishad published a revised edition of this work in three volumes (the first two in Devanagari and the third in the Bengali script covering nearly 1,700 pages in 12" x 10" size) in 1914-16 under the editorship of Sri Nagendra Nath Basu. This edition is out of print since

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long, but one set is deposited in the Library of the Banaras Hindu University and a student (Dr. Chittaranjan Jyotishi) of the Music Department, B.H.U. has worked on the basis of this edition for his D. Mus. degree (which was awarded to him in 1964) under the supervision of the writer of this note. (It is hoped that this thesis will be published soon.) It appears from the statement of the editor of the revised edition that the first edition was available to them only in part. We have not been able to see the first edition and nothing definite can, therefore, be said about the original extent of the work. A complete set of the first edition is indispensable for assessing the amount of changes that came about in the text, both in its extent and readings, when the revised edition was prepared and that will be the foremost pre-requisite of the third edition, if it is ever taken up. The original manuscript prepared by the author would be a great find if it is unearthed.

3. The Author

The only available source of information about the author is the introduction to the second edition. The following information can be gathered from the same.

Krishnananda Vyasa was born near about 1794 A.D. in village Joheni in Udaipur state in Mewar (Rajasthan). Sri Nagendra Nāth Basu saw him for the first time in 1884, and he had reached the ripe age of 90 years by that time. He had his musical training under the Gosvami-s of the Vallabha (Vaishnava) Sampradaya of Gokula. It is said that he was for some time the court-musician of the Maharana of Udaipur, but this statement could not be verified as a result of enquiry in the Udaipur palace; further investigation may be needed. He bore the title Rāgasāgara which was bestowed on him either by the Gosvami-s of Gokula or by the Maharana of Udaipur.

Krishnananda was inspired to plan and publish the 'Rāgakalpadruma' after being acquainted with the plan of 'Śabdakalpadruma', the famous Sanskrit lexicon. Raja

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Radhakant Dev had started the compilation of 'Śabdakalpadruma' in 1822 and its printing was completed in seven parts in 1854. The Raja spent Rs. 16 lacs on the entire project. Inspired by this grand undertaking, the energetic but poor Brahmin, Krishnananda Vyasa, planned a similar work on music--the 'Rāgakalpadruma'–and completed it in 1849 (most probably in part) even before the completion of his model, the Śabdakalpadruma. He might have done the major portion of the work of compilation just for the love of it, even before the said inspiration came to him.

Sri Nagendra Nath Basu has given the following dramatic description of our author in the introduction to the second volume of the revised edition.

"When I first saw the great soul (Mahatma) Krishnananda Vyasa, his dress laid with gold created an impression that he was a rich man or a Raja. When he was introduced to me as an excellent musician and voluminous compiler, I was astonished. With diffidence I requested my host to entreat him to render a song of Chanda, the legendary heroic poet of Rajasthan. Accepting the request, he put off his luxurious dress and rendered a piece, with only a loin cloth on his body. I was overwhelmed and enraptured at his vigorous and inspiring music which was unequalled in its heroic appeal and overall virtuosity. All those present there were wonderstruck and spellbound. I was convinced that Sri Vyasa was a great man and a grand artiste. He was aged 90 at that time, but he appeared to be not more than sixty years old."

(Translated freely from Hindi)

He passed away at the age of 94 years. The above-noted editor has quoted the words of Rajendra Lal Mittra to the effect that the veteran 'Rāgasāgara' claimed that he could sing every Rāga in its pure form. His exquisite art could never be purchased by anyone at any cost, although he used to accept friendly presents. He had a high sense of self-respect and was not allured by riches in any way. Thus he was a specimen of

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industry, perseverance, devotion, enterprise and detachment; in his artistic attainments he had a combintion of the moods of heroism and spiritual devotion.

No details of his family are available, except the names of his grandfather and father–Sri Amarananda Vyasa and Sri Hirakananda Vyasa respectively, mentioned by himself.

4. Brief Analysis of Contents

Vol. I. This volume begins with a section on Saṅgīta Śāstra extending over 40 pages arranged under six heads, viz. Svara, Rāgaviveka, Rāga-rāginī-samaya, Rāga-Raginī-dhyānoddharaṇa, Tāla, Nṛtya and Vādya. This section consists of Sanskrit śloka-s compiled from 'Saṅgīta Darpaṇa', 'Nārada-Saṁhita' (?), 'Sāṅgīta-Saṁhitā', 'Saṅgīta Bhāṣya' (?) 'Saṅgīta Ratnākara', 'Viṣnu Purāṇa', 'Nāda Saṁhitā' (most probably another name for Saṅgīta Darpaṇa, because the śloka-s ascribed to the former are found in the latter), Nāda Purāṇa (?), 'Saṅgīta Mahodadhi' (?) and Bṛhat Saṅgīta Ratnākara (?). The śloka-s enumerating Rāga-Rāginī-Putra-Parivāra are either taken from Saṅgīta Darpaṇa or from some unknown text, or they might have been composed by the author himself. There is nothing notable about the contents of the above-noted headings, except that the authenticity of the sources of these quotations is very dubious; the compiler does not seem to have taken proper care to verify his sources. Except 'Saṅgīta Darpaṇa' and 'Saṅgīta Ratnākara', none of the works mentioned above is available to-day and it is very doubtful whether they were available to our author. Even in the case of these two well-known texts, Sri Vyasa does not appear to have been quite careful; of course, he had the handicaps of his times. The lists of 'Rāga-Rāginī-Putra-Parivāra given in this section without a mention of their source, however, deserve some notable observations as follows :

(i) The Rāga-Rāginī names given in śloka-s of anonymous authorship have an interesting feature and that is– the names of Rāginī-s related to a Rāga bear an affinity with

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the name of the Rāga. As for example the names of the Rāgiṇī-s of Rāga Mallāra are : 'Varṣaṇī', 'Garjī', 'Ghanavardhanī', etc.–all these names are associated with the clouds and rains for which Mallāra Rāga stands. Similarly, the Rāgiṇī-s of Jāladhara are 'Varṣikā', 'Ghumarī' (the thundering of clouds), 'Ghanaśyāmā' and those of 'Kusuma Rāga' are 'Kusumī', 'Sumanī', 'Puṣpikā', 'Sugandhī' and 'Gandhikā'.

(ii) Some Rāga-names contained in these lists are not found in known texts. Specially, some regional Rāga-names attract the readers' attention–e.g. Māru, Mewar, Marudhara. Our author belonged to Rajasthan and his special inclination towards the regional Rāga-s current in Rajasthan is but natural; that lends some weight to the surmise that the śloka-s giving these lists might have been composed either by himself or by somebody at his instance or by some unknown author belonging to Rajasthan.

(iii) Our author's leaning towards Vaiṣṇavism is conspicuous when he ascribes the origin of all Rāga-s to Kṛṣṇa's Rāsalīlā. Rāga-Rāginī-s have been identified by him with Gopī-s of the 'Ṛṣi', 'Deva' and 'Nityasiddha' categories.

After this Śāstraic section the texts of the verbal structures of Dhrupad-s, Khayal-s and other style-forms follow in the following headings : (1) Bhairava (2) Toḍī (3) Gūrjarī (4) Gandhāra (5) Āsāvarī (6) Multanī-Dhanāṣrī (including Dhanāśrī, Multānī, Bhimpalāsī, Jaitaśrī, Pūriyā-Dhanāśrī, etc.) (7) Mālaśrī (8) Pūrbī (9) Mālava (10) Bihāga (containing many other ragā-s) (11) Śrīrāga (12) Bhairavī (containing compositions in (13) Jhinjhoṭī (as in Bhairavī) (14) Jaṅgalā (15) Sindhu and its mixed varieties, (16) Multānī (17) Dhānī (18) Baravā (19) Majamuā (an Urdu word meaning a collection of various things i.e. a miscellaneous compilation).

Vol. II. The Majamuā is continued in the beginning of this volume, containing compositions in Rāga Khambāvatī,[1]

1. Incidentally, it is interesting to note that 'Khambavātī' here stands for 'Khamāja', although to-day 'Khambāvatī' is an obscure Rāga of the Khamāja-group.

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and some in Rāga-s Paraja, Kaliṅga etc. Then follows the heading 'Kirttana' under which the Brajabhāṣā compositions of the Aṣṭachāpa poets (belonging to the order of Vallabhācārya) are compiled. A miscellaneous collection under the heading 'Dhrupadādi Gāna' follows as also a vast collection of Holi songs under the heading 'Holī Raṅgīna Gāna'. Then comes the heading 'Jñāna Tattva-Adhyātma Sāgara' containing the compositions of Nirguṇa poets, mainly Sundaradāsa. This is followed by Kabīra-Bījaka–the famous work ascribed to Kabir. Some compositions are added in an appendix. Then some indices are given under three heads, viz. (1) Rāga-Rāginī Sūchī (in alphabetical order) covering not only Rāga-names of the first Vol. but also Tāla names and other technical terms pertaining to dance and song-styles, names of instruments, etc. (2) An alphabetical index of Śāstraic works, a majority of which are quoted or mentioned in the text. (3) An index of names of composers and their heroes found in the first two volumes. This is a very useful index, but has many discrepancies, as for example, non-discrimination between names of composers and their heroes, which is misleading.

Vol. III (in Bengali Script) : This volume begins with a reproduction of the Śāstraic section of the first volume, then follows Maṇgalācharaṇa, Bhūmikā-Dhrupada, Viṣṇupadadi-Rāga, Rāga-s Khaṭa, Jilaphā and headings Khayala and Bhajana. Upto this point all the compositions are in Hindi (this covers nearly one half of the volume). Then follows the heading 'Nirguna gāna' containing mainly Bengali songs of the Brahma Samaj order and some Hindi songs also. The last heading is, 'Bangala Bhāṣa Gāna' in which songs are arranged under the names of their composers. The volume ends with a few reproductions from the first volume.

5. Evaluation of Usefulness

Sir George Grierson took great pains to have access to this text when he started working on his treatise–'The Modern

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Vernacular literature of Hindustan' and this work provided him valuable material for linguistic studies. Although the work contains nearly 14,000 songs[1] in Sanskrit, Hindi, Gujarati, Kannada, Telugu, Tamil, Bengali, Oriya, Persian and even English, there is a sweeping majority of Hindi (in its various dialects) compositions and it has the credit of printing the compositions of Hindi poets and composers for the first time. Even today its research value is conspicuous in the following directions :

(1) Textual reconstruction of the compositions of Hindi poets like Sūradāsa, Nandadāsa, Kabīra, Sundaradāsa, etc. Although some use of this work has recently been made in this direction, the possibilities are yet far from being exhausted.

(2) Historical study of Rāga-s, Tāla-s and Prabandha-s with relation to recent times.

(3) Reconstruction of the text of compositions current in the tradition of classical music today.

(4) Interpretation or elucidation of some Śāstraic concepts on the basis of compositions dealing with obscure Śāstraic points. For example, the following composition ascribed to Adāraṇga clarifies how the 'Sagrāma' can be obtained on the basis of 'Ma-grāma' if 'Ma' is taken as 'Sa' and all other Svara-names are changed accordingly. Such compositions also throw great light on the historical aspect of many Śāstraic problems.

होत है मध्यम पंचम (खडज), पंचम रिषभ, धैवत गांधार,
अदारंग या को ब्योरो काहू सों न कहिये,
जो जानत है, तिन पायो बड़ो सार॥

[Madhyama becomes Ṣaḍja, Pañcama becomes Ṛṣabha, Dhaivata becomes Gāndhāra; this explanation should not be divulged to anybody, sthis is the advice of 'Adāraṅga'. He who

1. The compiler claims in his introductory remarks that he had compiled 12,25,000 (12 lacs and 25 thousand) songs!

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knows it, knows a great secret.]

(Vol.I,p.115,Pada23)

(5) Compilation of information regarding many capable composers whose names have fallen into oblivion.

'Rāgakalpadruma' can be a valuable repository of research material if a well-edited and complete recension is brought out. The task is stupendous, but if the necessary materials as indicated in the beginning of this note become available, the reward of the effort will more than justify the undertaking.

*

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SAHASARASA

(*A compilation of Dhrupada texts ascribed to Bakshoo*)

Preface

Bakshoo is a well-known name in knowledgeable circles in Hindustani Music. But, until recently, Bakshoo was almost a legendary figure associated with the advent of Dhrupada, as practically no material was available for direct acquaintance with his talent and accomplishment. The Sangeet Natak Akademi, New Delhi, has now (in July, 1972) published a critical edition of 'Sahasarasa' edited by the author of this note. It is proposed to present here a resumé of the information that was hitherto available about Bakshoo and a critical appreciation of his creative genius as evidenced by the compilation 'Sahasarasa'.

Pre-publication Information:

The main source of information about Bakshoo has been Faqirullah Khan's 'Rāgadarpaṇa'. Faqirullah was patronised by Aurangazeb[1], and his active period was the latter half of the seventeenth century A.D. He was a great admirer of Mansingh Tomar who ascended the throne of Gwalior in 1486 and was the first patron of Bakshoo. Faqirullah's 'Rāgadarpaṇa' is a Persian translation (perhaps abridged and adapted) of 'Mānakutuhala' (of Mansingh Tomar) which is still a lost treasure as no Ms. of

1. Aurangazeb is popularly known as an enemy of music; but Faqirullah states in 'Rāgadarpaṇa' that he was opposed only to profane music and that he was devoted to the spiritual aspect of music. He also mentions that many musicians were patronised by Aurangazeb (vide 'Manasimha Aur Manakutuhala' by Hariharanivasa Dvivedi. Page 48, 49).

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this text is available. Hariharanivasa Dvivedi of Gwalior published a Hindi translation of 'Rāga-darpaṇa' in 1954 under the title 'Manasimha Aur Manakutuhala'. Thus the first written record about Bakshoo available at present is removed from his actual period by about 150 years.

'Madan-Ul-Mausiqi,' an Urdu work of Muhammad Karam Imam of Lucknow (19th Cent. A.D.) draws upon the information about Bakshoo available in 'Rāgadarpaṇa'. S.M. Tagore and V.N. Bhatkhande, in turn, draw upon 'Madan-ul-Mausiqi' in 'Saṅgītasāra' and 'Hindustānī Saṅgītapaddhati' respectively. In 'Rāgakalpadruma' of Krishnananda Vyasa (1842 A.D.), five songs are ascribed to Bakshoo in the index, but actually only one of them bears a Mudrā of Bakshoo, the other four having been ascribed to him due to the editor's error, as various forms of the verb बकसना (to bestow) have been confused with 'Bakshoo'. Thus song-texts of Bakshoo were not hitherto available in written form and even in the oral tradition his compositions seem to have been almost completely lost. Other information available from the above-noted sources could thus be summarised.

Bakshoo was patronised by Mansingh Tomar and was his foremost associate in the work of crystallising the Dhrupad form of song composition. He created three new rāga-s, viz., Bahādur Toḍī, Nāyakī Kalyāṇa and Nāyakī Kānhaḍā. He was equally well-versed in the art and science of music and was considered to be far superior to Tansen who was adept only in performance. For that reason he held the highest title, 'Nāyaka', which could be equated with the 'Vāggeyakāra' described in 'Saṅgīta Ratnākara', Chapter III. He belonged to the Dhadi tribe which made its living by music and was later converted to Islam.

Direct Information in 'Sahasarasa'

'Sahasarasa', a distorted form of 'Sahasra-rasa' () i.e. thousandfold Rasa, is a compilation of one thousand Dhrupad

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song-texts ascribed to Bakshoo. The critical edition is based on photostat copies of Mss. deposited in the India Office Library, London. The Mss. are written in the Persian script and both were written in the period of Shahjahan. At the outset is given an introduction in Persian which could be summarised as follows :

Shahjahan developed a great liking for the Dhrupad compositions of Bakshoo. The compositions were endowed with a blending of the beauty of word and meaning, adherence to Śastraic rules and regulations, novelty of thought content and delicate handling of word and tone. He ordered that a compilation of authentic compositions of Bakshoo may be made. Musicians from far and wide were invited for this purpose and 2,000 songs were noted down from their oral tradition. After a process of sifting, 1,000 composition were finally selected for the compilation. (Even so, the authenticity of the selected compositions was to some extent open to question as some of them might not have been the creation of Bakshoo and some of his actual compositions might have escaped notice because of falling into oblivion.)

The richness of Bakshoo's voice was very famous even in the time of Shahjahan. He could sing without the support of anyone and was very skilful in adherence to Tāla. He stood unrivalled for about 150 years.

Bakshoo was an associate of Rāja Mansingh of Gwalior in his youth. After the latter's death he remained with his son Vikramajita. When Vikramajita was killed in the battle of Panipat, Bakshoo accepted the patronage of Raja Kirat, the Zamindar of Kalinjar, and in the end he migrated to Gujarat, on the invitation of Sultan Bahadur, the ruler of that province. Thus Bakshoo had four patrons. The post-Bakshoo ruler of Kalinjar who was a contemporary of Shahjahan had also brought about a compilation of Bakshoo's Dhrupada-s.

A Brief Introduction to 'Sahasarasa' in published form

Rāga-s : The compilation contains 1004 songs-texts. The

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songs are grouped into 4 Rāga-s and 46 Rāginī-s as follows (the number of songs in a given Rāga is mentioned against each name) :–

Rāga-s : Bhairava-30, Malakaunsa-5; Hindola-15; Śrī-40;

Rāginī-s : Vibhāsa-15, Desakāra-25, Rāmakalī-20, Gūjarī-31, Desākha-10, Bilāvala-18, Alaiyā-5, Suhā-25, Sugharāi-12, Pañcama-10, Gandhāra-16, Khat-15, Pūriyā-12, Gunakalī-15, Toḍī-40, Desī-10, Dhanāsrī-7, Mālasrī-20, Jaitasrī-15, Āsāvarī-30, Malhāra-18, Naṭa-10, Gaunḍa-20, Madhamāda-6, Sāvanta-10, Sāraṅga-30, Gauḍasāraṅga-5, Mārawā-30, Pūrbī-7, Gaurī-16, Travanā-15, Kāmoda-21, Bhūpalī-50, Kalyāna-45, Hamīrakalyāna-15, Jaitakalyāna-10, Emanakalyāna-5, Śyamakalyāna-12, Chāyānaṭa-15, Kānara-102, Aḍānā-35, Śaṅkarābharaṇa-7, Jaijai-vantī-15, Kedāra-50, Emana-Kedāra-7, Bihāgaḍā-7.

The main points that attract one's attention in the context of Rāga-s are as follows :

(1) There is a marked deviation from the established pattern of six principal Rāga-s having five or six Rāginī-s each. All the same, adherence in the placing of Bhairava as 'Ādiraga' (primary Rāga) is a notable fact.

(2) The so called Rāginī-s include mostly masculine names; feminine names are in a minority. This is also an inexplicable deviation. Namės like Pañcama, Mallāra and Desakāra are main Rāga-s in well-known lists.

(3) The Rāginī-s are not grouped under any Rāga-s.

(4) By and large, all names are current in modern practice. But there is a glaring omission viz., Bhairavī, which is an indispensable part of the various lists of Rāginī-s that are handed down to us omitted here. It appears that the name 'Toḍī' might have stood for Bhairavī. This surmise is supported by the fact that in Karnatak music even today 'Toḍī' is the name for the counterpart of Northern 'Bhairavī'.

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(5) The songs under Rāga 'Hindola' depict the spring season and two songs in 'Kedāra' describe the rainy season. Songs in 'Mallāra' are, of course, exclusively devoted to the rains. It is not improbable that the 'Kedāra' here might have had some affinity with 'Jaladhara-Kedāra' known to-day which, in turn, might have been connected with the rains.

(6) Mixed names like Hamīra-Kalyāna', 'Śyama-Kalyāna, 'Emana Kedāra', 'Jaita Śrī', etc., are also found under Rāginī-s.

It can be safely concluded from the above points that the Rāga-Rāginī scheme of 'Sahasarasa' does not conform to any specific tradition. There is not a single song in the compilation depicting Rāga-Dhyāna. It can, therefore, be said that the compiler of 'Sahasarasa' spoke of Rāga and Rāginī because of the fashion of the day, without imbibing the spirit of the system. The treatment of 'Bhairava' as the first Rāga, however, deserves special attention. It may be remembered that ('Māyā)-Mālavagauḍa' is accorded the first place in Purandaradasa's pedagogic scheme also. The primary importance of 'Bhairava' in the Southern and Northern traditions is indicative of the loss of Grāma-Mūrcchanā system in both, because the Bhairava scale cannot be derived from any Mūrcchanā.

Tāla-s : The following ten Tāla-s are mentioned on the song-texts. The names are listed here in the descending order based on the number of songs falling under each Tala.

(1) Ekatālī : This name appears at most places with the adjective 'Parasiddha='Prasiddha'=Well-known. The largest number of songs bear this Tāla-name.

(2) Āda-Tala or Āditāla. This name appears along with 'Athatāla' in the phrase "Adatala Masahura Ba Athatala"='Āditāla, well-known as Athatāla'. Sometimes Athatāla also appears independently. These two names taken together hold the second position as regards number of songs.

(3, 4) Samatāla and Jhumarātāla : These two have approximately identical number of songs falling under them.

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(5) Kamalamaṇṭha appears always with the phrase "Masahura-Ba-Faqhtai"(मशहूर ब फ़ा ख्ताई)=Kamalamaṇṭha, well-known as Faqhtai. This name is connected with nearly forty songs.

(6) Jatalagana=Yatilagna. This name appears on about 35 songs.

(7) Chaturtha-tāla is connected with only 8 songs.

(8) Jhapatāla–sometimes read as Jhampa--is borne on only 5 songs.

(9, 10) Tritīya-tāla and Parata-tāla or Pratitāla, have been mentioned once each.

Besides gradation according to the number of songs, the following observations are pertinent in the context of Tala.

(1) All the tāla-names except 'Kamala-Maṇṭha' and 'Jhumarātāla' are found in the Deśī Tāla-s mentioned in 'Saṅgīta Ratnākara.' 'Kamalamaṇṭha' finds a place in the ten varieties of 'Maṇṭtha' mentioned in Kumbhā's Saṅgītarāja-(3.3.2-120). Athatāla could be an Apabhraṁśa of the 'Addatāla' of 'Saṅgīta Ratnākara.' But Jhūmarātāla does not find a place in any of the published Sanskrit texts.

(2) In current practice in Northern Music, only three of the above ten Tāla-s, viz., Jhūmarātāla, Jhapatāla and Ekatāla are in vogue. No evidence is, however available regarding the similarity or otherwise of the structure of these Tāla-s in the medieval and modern times.

(3) None of the Tāla-s associated with Dhrupada-singing finds a place in this text.

(4) Ekatāla, Addatāla and Jhampatāla out of the 7 Sūlāḍī Tāla-s and Āditāla as a Chaturaśra variety of Tripuṭa-tāla are current in Karnatak Music.

Language : The language of the song-texts is 'Gwaliari' which itself later (since the 17th century) came to be known as Brajabhāṣā on account of the sectarian attitude of the

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promulgators of the Kṛṣṇa-Bhakti movement. (vide Madhyadeśīya-Bhāṣā–Gwaliory, by Hariharanivasa Dvivedi). The credit of giving a literary character to this language goes to Gwalior, and Bahkshoo's Dhrupada texts provide the first specimen of literature composed in it. The publication of this text is expected to put up a landmark in the studies of the development of this language, which culminated in Sūradāsa and his contemporary members of 'Aṣṭachapa' (group of 8 poets of the sect founded by Vallabhācharya). 'Sahasarasa' is as though a prelude to the brilliant performance of Sūradāsa and others. It is expected to remove the veil of mystery surrounding the period forming the immediate antecedent to Sūradāsa and others both linguistically and poetically.

The language of 'Sahasarasa' has an exquisite sweetness about its direct and natural flow which is hard to find in a polished language. A few illustrations will be pertinent here.

नीची नार कहा कर री सुन्दर, ऊँचे चितै नैकु मो तन।
जैसी है तेरे जिय में तैसो तू बेगि उतर कह॥ ५॥
बहुत बोलनिहार भये हो प्यारे, पै नैकु रसना संभार बोलौ।
एते अधिकायों को धौं सहेगी मो लौ॥ ३२॥
कबहूँ उत जात, कबहूँ इत आवत हो,
हों तो चकडौर भई, कौ लौं डोलौं।
मेरे कहें उठ चल मिल री लाल सों,
तो मोहि रिस, नातर तो सौं कबहूँ न बोलौं॥
उनहू मोहि हितू जान तो तोहि लई पठई।
और कौन तिय मनांवेगी मो लौं॥ ७७॥
मो ते चूक परी प्यारे, सो तो मैं न समझी, सो तो तुमही बकसो।
मेरे मुँह ते एक बात निकसी कि न निकसी,
तुम घरी एक की एक सौ॥ ८५९॥

Sanskrit words in their original form occur mostly in the context of technical terms pertaining to Saṅgītaśāstra or in some specific concepts such as Chaturdaśa-Vidyā, Dwādaśa-Ābharana, Ṣodaśa Śṛṅgāra, Hāva-Bhāva, etc. Apart from these specific contexts, there is a natural mixture of Sanskrit,

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Apabhraṁśa, Persian and Deśaja words. Persian words are, however, very few.

Form :

It is well-known that the song-texts of 'Sahasarasa' are in the Dhrupada form. The medieval text on Saṅgīta-śāstra are silent about the Lakṣaṇa-s of Dhrupada. The following passage in Bhāva Bhaṭṭa's Anūpa-Saṅgīta-Ratnākara' is a solitary exception.

अथ ध्रौपदलक्षणम्
गीर्वाणमध्यदेशीय-भाषासाहित्यराजितम्
द्विचतुर्वाक्यसंपन्नं नरनारीकथाश्रयम्॥ १६५॥
शृङ्गाररसभावाढ्यं रागालाप-पदात्मकम्।
पादान्तानुप्रासयुक्तं पादान्तयमकं च वा॥ १६६॥
प्रतिपादं यत्र बद्धमेवं पादचतुष्टयम्।
उद्ग्राहध्रुवकाभोगोत्तमं ध्रुवपदं स्मृतम्॥ १६७॥

(Quoted in Madhyadeśīya Bhāṣā p. 77)

"Dhruvapada is composed in Sanskrit or Madhyadeśīya Bhāṣā language of the Central region (known as 'Gwaliari'). It is constituted of two or four sentences, its verbal content relates to men and women, and bears Śṛṅgāra Rasa, it is composed of Rāgālāpa and Pada (verbal structure). It has Prāsa (rhyme alliteration) and sometimes Yamaka (repetition of words giving a new meaning each time) in the end of its feet, has four feet and its sections are called Udgrāha and Ābhoga."

It is clear that the Dhrupada has four feet and the end of each foot is marked with Prāsa=rhyme alliteration. On this account each section of a Dhrupada song is popularly known as 'Tuka' which is an Urdu name for Prāsa.

Considering the structure of these Dhrupada texts from the point of Chandas (poetic metre) it may be observed that sometimes they represent the 'Viṣama' variety of Chandas as there is no similarity among the four feet as regards their length measured by Akṣara-s (syllable) or Mātrā-s (time-units). There is a very old tradition of using Viṣama-Chandas for

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singing. Bharata's following verse speaks of it thus :

विषमांशाक्षराणि स्युः पादा येऽर्थवशानुगाः।
शम्यातालेन ता योज्या वर्णेनाकर्षितेन तु॥

(Nāṭya-Śāstra 32.45)

In plain words the above verse means that while singing Viṣama-Chandas one should divide it into feet corresponding to cycles of the Tāla concerned, according to the meaning of words. Through the Karṣaṇa (tonal stretching) of syllables these feet should be made of equal length according to the tāla-cycle. Thus, in actual singing, each feet of these song-texts must have been further divided into many feet according to the meaning and tāla-cycle with the help of tonal stretching as and when necessary.

The division of sections like Udgrāha, Dhruvaka and Ābhoga rests on tonal structure. This can be understood from any current Dhrupada song. The texts in 'Sahasarasa' do not have a short 'Dhruva' line as is found in the 'pada' literature well-known in Sanskrit, Hindi, Maithili, Bengali, etc. The first sub-division of the first foot of the text must have served as the Dhruva or refrain. The evolution of Ghanākṣarī (घनाक्षरी) or Kavitta metre in Hindi poetry appears to be linked up with Dhrupada. Interested readers may refer to the editor's introduction (p. 134) to 'Sahasaras' on this point.

Thought-Content : The thought-content of these texts is mostly related to the Nartakī or Gaṇikā whose life is exclusively concerned with song, dance and 'love' intrigues. Incidentally, the technical terms of 'Saṅgīta' form the subject-matter of some songs. It seems that these songs were recognised and accorded a place for their pedagogic value. They acquainted the student with the technical terms pertaining to Svara-Rāga-Tāla, etc., and must have served the purpose of a pleasant aid to memory. The eulogy of the Nāyaka is another topic with which the songs are concerned. The following brief observations on these three major topics

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will not be out of place here.

Nartakī is called 'Pātra' in 'Saṅgīta Ratnākara' and that name has acquired the form 'Pātara' or 'Pātura' in our text. She is solely concerned with Guṇa=proficiency in art, Vidyā= intellectual comprehension of the art, and Kāma-kalā=art of love. Competition, envy, intrigue, jealousy, etc., centre round Guṇa–proficiency in song, instruments and dance. Our Patara represents the Gaṇikā of Kāmasūtra, who was the embodiment of culture, art, refinement, polish and beauty. These songs provide sufficient material for a real peep into the life of the Pātara and through that into contemporary social set-up.

As regards the songs dealing with the enumeration of Śāstraic concepts, the following points are notable.

(1) The repeated mention of Grāma-Mūrcchanā but the total absence of Mela or Thāṭa.

(2) Numerous references to Bharata-mata and Saptādhyāyī (Saṅgīta Ratnākara).

(3) The profuse mention of technical terms like Dhātu-Mātu, Bhanjana, Sthāya, Mārga, Naṣṭoddiṣṭa, etc., which are not much in vogue today.

(4) Repeated reference to the Śuddha-Chāyālaga-Saṅkīrṇa categories of Rāga-s and in spite of a few stray references to Rāga-Rāginī, the absence of a definite viewpoint in this context.

(5) Special importance given to Tāna in singing (cf. songs 599, 824)

(6) In the context of Śuddha-Vikṛta svara-s, the mention of twelve Vikṛta svara-s according to 'Saṅgīta Ratnākara' and the total silence about medieval names of Vikṛta svara-s like Komala–Tīvra or their synonyms.

(7) A few small innovations–e.g. the number 16 for Gamaka-s instead of the 15 of 'Saṅgīta Ratnakara' (vide song No. 659)

(8) Mention of Deśī terms which are not found in

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Sanskrit texts but are in Hindustani music even to-day e.g. Śuddha-Mudrā-Bānī, Urapa-Tirapa, Lāga-Dāṇṭa, etc.

It can be inferred from the above points that the basic concepts of 'Saṅgīta Ratnākara' had not become incomprehensible at the time of the creation and compilation of these songs, i.e. 15th to 17th century A.D., at least in musical circles as distinct from the temporary musicological texts.

The Nāyaka of these songs is described only as a connoisseur of music and dance, as an expert and Parama-guru of Saṅgīta, the patron of the training-centres of music, and unquestionable authority on music, an unimpeachable judge of the worth of musicians and as a perfect Rasika. The Nāyaka has never been described as a stateman or warrior. This uniformity about the description of the Nāyaka is remarkable.

Conclusion :

The foregoing brief synopsis leads to the conclusion that 'Sahasarasa' is an important text which deserves intensive study from the point of view of linguistics, literary and musical form, medieval musical practice and theory, and social set-up.

"There are no rules in art, there is only practice."

-Encyclopaedia Britannica (under 'Music')

[Reproduced from Indian Music Journal Vol. VIII-X, Numbers 15-20, 1972-74.]

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SECTION IV

Various Subjects

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NORTH-SOUTH DISTINCTION : A SURVEY*

This topic has a special significance for the Delhi Saṅgīta Samāj which is devoted to the cause of bringing about a better mutual understanding between the two systems of Indian Music.

There are some popular beliefs about this distinction current among laymen and sometimes even among specialists :

1. Karnāṭak music has retained the purity of the ancient tradition, whereas Hindustānī music has lost it to a great extent due to Muslim influence.

2. The Arabs and Greeks had no musical system of their own; they simply borrowed from India; so the question of foreign influence on our music does not arise.

3. Due to heavy foreign invasions there was a Dark Age in our cultural history between 1000 and 1200 A.D. in North India, and a little later in South India. The musical tradition that we have either in the North or in the South, consists of whatever fragments could be revived or retrieved after the Dark Age. Thus, both the systems have been stabilised after great upheavals, and neither of them is pure. (This view is nearer the truth).

While attempting an assessment of the extent of the retention or otherwise of the ancient tradition in these two systems, it is advisable to analyse their differences.

The most apparent difference is that of voice production and *gamaka-s*, but that is not all.

The difference of *svara* nomenclature is very radical and has had far-reaching consequences. It may be analysed in some detail.

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* Synopsis of an illustrated talk, appeared in I.M.J. Vol. IV/1, No. 7, April-May 1967.

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The *Vikṛta-svara-s* enumerated in the *Saṅgīta Ratnākara* were never intended to be located on '*Acala*' (fixed) frets of the *Vīṇā*, they were inseparably connected with the *Mūrcchanā*-system. But these *svara-s* were located on the *Vīṇā* by *Rāmāmātya* and were identified with the *Mela* system. Out of the twelve *Vikṛta-svara-s* of *Saṅgīta-Ratnākara*, Rāmāmātya theoretically accepted seven, but actually he could locate only five of them on the *Vīṇā*, because the number of frets is twelve and seven out of them had to be reserved for *Śuddha-svara-s*.

Vikṛta Svara-s of S.R.	*Theoretically accepted by Rāma*	*Actually located on the Vīṇā by Rāma*
Kaiśika Niṣāda	-	-
Kākali Niṣāda	-	Cyuta-Ṣaḍja Niṣāda
Cyuta Ṣaḍja	-	
Acyuta Ṣaḍja	′	′
Catuḥśruti Ṛṣabha	′	′
Sādhāraṇa Gāndhāra	-	-
Antara Gāndhāra	-	Cyuta-Madhyama-Gāndhāra
Cyuta Madhyama	-	
Acyuta Madhyama	′	′
Cyuta Pañcama	-	Cyuta-Pañcama-Madhyama
Catuḥśruti Pañcama	′	′
Catuḥśruti Dhaivata	′	′

[Really speaking, *Cyuta-Ṣaḍja-Niṣāda* and *Cyuta-Madhyama-Gāndhāra* have been located on the frets embodying the interval of *Antara Gāndhāra* and *Kākalī Niṣāda* respectively, but Rāmāmātya has suggested two alternatives–(i) either they may be taken as identical, or (ii) they may be taken as different. This suggestion gave rise to serious misunderstanding in later authors. Somanātha was influenced by the second alternative when he said that there were no frets on the *Vīṇā* for *Antara Ga* and *Kākalī Ni*. Vyaṅkaṭamakhī, on the other hand, was influenced by the first alternative when he said that *Antara Ga* and *Kākalī Ni* represented three-*śruti*-intervals (although their two-*śruti*

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intervals has been accepted by Bharata and all subsequent authors).]

Thus, out of the five *Vikṛta Svara-s* located by Rāmāmātya on the *Vīṇā*, two were varieties of *Gāndhāra*, two of *Niṣāda* and one of *Madhyama* or *Pañcama*. Two varieties each of *Gāndhāra* and *Niṣāda* could be accommodated only at the cost of the lower varieties of *Niṣāda* and *Dhaivata*. This resulted in serious misapprehensions regarding *Śruti*-intervals as will be clear from the following chart (illustration on the *Vīṇā*).

Serial No. of frets	*Actual śruti intervals*	*Svara-s located under the 'Ma' string*	*Apprehended śruti-intervals*	*Svara-s located under the 'Sa' string*	*Apprehended śruti-intervals*
1	2	C. Pa. Ma.	3 or 2	Śuddha Ri	3
2	2	Śuddha Pa	1 or 2	Śuddha Ga	2
3	2	Śuddha Dha	3	Sādhāraṇa Ga	1
4	1	Śuddha Ni	2	Antara Ga, or C. Ma. Ga.	1 or 2
5	2	Kaiśika Ni	1	Śuddha Ma	2 or 1
6	2	Kākalī Ni, or C. Sa. Ni.	1 or 2	C. Pa. Ma.	3 or 2

The location of *svara-s* under the *pa* string can be inferred from the above chart. It is clear from the chart that–(1) one and the same fret has been taken to represent different *śruti* intervals under different strings *e.g.*, the second fret represents 4-*śruti* interval under the *Ma* string as '*Śuddha Pa*' is located on it, but the same fret is said to represent 5-*śruti* interval under the *Sa* string as '*Śuddha Ga*' is located on it.

(2) The lower varieties of Ri-Dha have been taken to be '*Śuddha Ri-Dha*' and their higher varieties as '*Śuddha* Ga-Ni'.

Thus the Karnāṭak *Svara*-nomenclature is different from the Hindustāni as shown in the following chart.

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Karnāṭak (Taking 'Sa' on the 'Meru')				*Hindustānī (Taking 'Ma' on the 'Meru')*			
Śuddha	*Śruti-s, real and apprehended*	*Vikṛta*	*Śruti-s, real and apprehended*	*Śuddha*	*Śruti-s*	*Vikṛta*	*Śruti-s*
Ri	2,3					Komala Ri	2
Ga	4,5			Ri	4		
		Sā. Ga	2,1			Komala Ga	2
		Ant. Ga	1	Ga	7		
Ma	9			Ma	9		
		Prati Ma	2			Tīvra Ma	2
Pa	13			Pa	13		
Dha	2,3					Komala Dha	2
Ni	4,5			Dha	3		
		Kaiś. Ni	2,1			Komala Ni	2
		Kāk. Ni	1	Ni	4		
Sa	5,4		2	Sa	2		

Thus the Karnāṭak *Śuddha* scale is *sa-ri-ma-pa-dha, Dha* according to the Hindi nomenclature. This scale is full of '*Vivāda*' and fortunately it remained only a theoretical entity and could never find a place in practical training. Although this *Mukhārī* or *Kanakāṅgī* scale was said to be identical with *Ṣaḍjagrāma*, it has no relation with the latter. The Hindustānī *Śuddha* scale is the *Sāntarā Madhyama-Mūrcchanā* of *Ṣaḍja-grāma* and the *Niṣāda-Mūrcchanā* of *Madhyama-grāma*.

(*Illustration*)

Sa-Grāma Ma–Pa–Dha–Ni–Sa–Ri–Ant.Ga

Ma-Grāma Ni–Sa–Ri–Ga–Ma–Pa–Dha

Hindustānī

Bilāvala Scale Sa–Ri–Ga–Ma–Pa–Dha–Ni

Śruti-intervals (2)4–3–2–4–3–4–

The use of alternative *Svara*-names in Karnāṭak music also embodies a glaring distinction. It is baffling to the Hindustānī listeners.

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(*Illustration on the Vīṇā*)

Svara-Pairs	*Alternative Names*
Śuddha Ga-Sādhāraṇa Ga	Pañcaśruti Ri for Śuddha Ga
Sādhāraṇa Ga-Antara Ga	Ṣaṭśruti Ri for Sādhāraṇa Ga
Śuddha Ni-Kaiśika Ni	Pañcaśruti Dha for Śuddha Ni
Kaiśika Ni-Kākalī Ni	Ṣatśruti Dha for Kaiśika Ni

The next point of difference is inter-connected with the use of alternative *Svara*-names and that is the *Mela*-system of *Rāga*-classification. Although this system has been adopted also in the Hindustānī system, the latter had a special fancy for the *Rāga-Raginī* system in the medieval times. [Somanātha in the South and Śrīkaṇṭha (author of *Rasakaumudī*] in the North (West rather) attempted a fusion of the *Mela* and *Rāga-Rāginī* systems.]

Thus, the loss of the ancient *Grāma-Mūrcchanā*-system and the *Rāga*-classification system known as *Grāma-Rāga-Deśī-Rāga* is common to both the musical systems, although the consequences of this loss have not been identical in the two.

The difference in the *Tāla*-system of the two traditions is more formal than basic. (Illustration of identical *Tāla-s*). Both have cyclic time-measures.

The loss of many ancient terms and a change in the meaning of others is common to both the systems. For example, the *Sthāya-s* have been lost from current usage in both. As regards the change in meaning, the *gamaka-s* '*Sphurita*' and '*Tribhinna*' may be cited as examples. In modern Karnāṭak usage, *Sphurita* stands for the twice-repeated *svara-s* such as *Sa-Sa*, *Ri-Ri*, *Ga-Ga*, etc. and '*Tribhinna*' stands for the use of triple *Svara-s* such as *Sa-Sa-Sa*, *Ri-Ri-Ri* etc.; but according to S.R. '*Sphurita*' means *Kampa* in the 1/6 speed of *Laghu* and '*Tribhinna*' means *Sañcāra* with great speed in the three *Sthāna-s*.

The difference of verbal language is of the least importance in music, but the poetic content of songs does require to be reviewed. Unfortunately, the poetic-musical

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compositions of saint *Vāggeyakāra-s* in the North did not find much place in the classical tradition. This is not the case in the South where the devotional compositions of saints have found a place of pride in the classical tradition. Political and social conditions are responsible for this difference.

Last, but not the least, is the difference in degree of relative emphasis on composition and improvisation. In the South composed music is flourishing more than improvised music and in the North, on the contrary, composition has been reduced to next to non-entity and improvisation has its full sway. A slight change in emphasis would do good to both the systems. The difference of compositional patterns is also formal and hence it has not been taken up here in detail.

Before concluding, the fundamental points of agreement in both the systems may be enumerated.

1. Both are melodic and have inherited the highly developed *Rāga*-system. In the South, however, a tendency to equate *Rāga* with *Mela* or scale has been gaining currency during some time past. This is dangerous and needs to be checked. (Prof. Sadagopan has repeatedly drawn my attention to this problem.)

2. Both have a cyclic time-measure system with some formal differences.

3. Both have sustained losses and upheavals owing to foreign invasions.

4. Both have a place for composition and improvisation, though with varied emphasis. The South would do better if more emphasis is laid on improvisation and the North would be able to better accommodate medium talents if composition is given more importance. Attempts for retrieving the traditions of devotional pieces for absorption in the classical tradition are also needed in the North.

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BRIDGING THE GULF

Last time I gave a talk on 'North-South Distinction : A Survey'.[1] I am now taking up the link from where I ended last time. While concluding I had said :

1. Both the systems (Hindustāni and Karnāṭak) are melodic and have inherited the highly developed *Rāga* system. In the South, however, a tendency to equate *Rāga* with *Mela* has been gaining currency, which is dangerous and needs to be checked.

2. Both have a cyclic time-measure system with some formal and nominal differences. While percussion iustruments in the Hindustānī tradition still retain the *Ṭheka-s* (basic syllabic structure) of *tāla-s*, in Karnāṭak music there seems to be no such thing.

3. Both have sustained losses and upheavals owing to foreign impact.

4. Both have a place for composition and improvization, though with varied emphasis.

Our topic for this evening is : 'Bridging the Gulf'. We made a survey of the gulf last time. Now we shall make a beginning for thinking in the direction of bridging the gulf.

1. The first and the most glaring difference is in *Svara* nomenclature based on differing ideas of the '*Śuddha*' scale (for all practical purposes, the Standard Scale). So far as the 10 *svara*-positions of the 5 *svara-s* other than *Ṣaḍja* and *Pañcama* are concerned, it should be easy to adopt a common terminology–*Tīvra* (Sharp) and *Kōmala* (Flat) for the positions of each *svara*. As a matter of fact our great musicians, artists,

1. Synopsis of an illustrated talk appeared in IMJ-Vol.IV/2, No. 8. Oct.-Nov., 1967.

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of the preceding generations, have been using the vernacular equivalents of these terms– *Periśu* and *Cinnadu* in Karnāṭak music, as I understand from Professor Sadagopan, and *Utarā* and *Caḍhā* in Hindustānī music as many of us know– except, of course, for the *Madhyama svara*. In Hindustānī music now-a-days, we use the terms *Tīvra* and *Komala* for all *svara-s* except *Madhyama*. Professor Sadagopan agrees with me in suggesting that both in Hindustānī music and Karnāṭak music we may adopt the simple *Tīvra* and *Komala* prefixes for all *svara*-positions including *Madhyama*. (Musicology will suffer loss of imposing terms, of course, but we may restore them under Music History.– *Ed*[1].)

2. *Mela* and *Thāṭ* : The only difference is of alternative *svara*-names that obtain in Karnāṭak music in respect of *Vivāda Mela-s* which have not been adopted in Hindustānī music. Practically, therefore, not much difficulty arises out of this difference, except when the South Indian musician begins actually to use the alternative *svara*-initials in vocal singing. In the North we must learn to respect the South Indian convention of alternative name for *svara*-positions, and the South Indian convention of alternative names for *svara*-positions, and the South Indian vocalist for his part will, I think, do well to sing less of 'solfa'. (Incidentally, less solfa-singing will be more conducive to better voice production– vide Symposium on 'Voice-culture', IMJ-1 & 2.– *Ed.*)

In both these systems of classification of *rāga-s*, we have lost the ancient *Grāma-Mūrcchanā* concept. It cannot be said that the *Mela* (or *Thāṭ*) system is a thoroughly satisfactory system of classification. Dominance of the scale outlook is fast leading to loss of *Rāga-Bhāva*. Feeling musicians and musicologists are grappling with the problem as well as they can, and a few are actually working on hypotheses for a new and more satisfactory classification. But it is too early to say what results will be achieved. We must, however, avoid the

1. Ed. was P.L. Sharma herself.

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temptation to oversimplify in terms of *Mela* or *Thāṭ*, or to indulge in hasty and superficial comparisons between the two systems.

3. That brings me to the third point, viz., comparative study of the two systems. In respect of *Rāga* one has to be very circumspect indeed, and more than one musician-musicologist have to labour hard and sensitively on the subject. Otherwise we will be having only such puerile stuff as '*Bhūpālī* is *Mōhana*', or '*Bilāval* is *Śaṅkarābharaṇa*'. It is heartening to find some of the foreign students of Indian music deeply conscious of the immense problems involved in comparative study and going about the business in a truly scientific-artistic way. I have seen a paper of Professor Powers, of Pennsylvania University, wherein he has made an earnest beginning in the subject.

4. Another baffling feature of Karnāṭak music is that they use ancient and medieval technical terms in absolutely new senses; as for example, in *Rāgāṅga*, *Bhāṣāṅga* and *Upāṅga*. In their modern usage these terms mean respectively : full scale, transilient scale and scales which take in accidentals. One could not help wishing that they had used new words for the new ideas. In our *Śāstra-s*, *Rāgāṅga-rāga-s* are directly derived from the *Grāma-rāga-s*. *Bhāṣāṅga-rāga-s* are derived from the *Bhāṣā-s* of *Grāma-rāga-s*. *Kriyāṅga-rāga-s* are predominantly concerned with *Kriyā-s* (nuances of tonal rendering) suggesting *Bhāva-s* like *Śoka*, *Utsāha*, etc. *Upāṅga-rāgas* derive their existence from the imitation of special *aṅga-s* of *Rāgāṅga-rāga-s*.

ग्रामोक्तानां तु रागाणां छायामात्रं भवेदिति।
गीतज्ञैः कथिताः सर्वे रागाङ्गास्तेन हेतुना॥
भाषाच्छायाऽऽश्रिता येन जायन्ते सदृशाः किल।
भाषाऽङ्गास्तेन कथ्यन्ते गायकैस्तौतिकादिभिः॥
करुणोत्साहशोकादिप्रबला या क्रिया ततः।
जायन्ते च यतो नाम क्रियाऽङ्गाः कारणात्ततः॥

(*Saṅgīta Ratnākara*, Vol. II)

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मतङ्गेनोपाङ्गानि रागाङ्गादिष्वेवान्तर्भावितानि।
.....अङ्गच्छायानुकारित्वात्तेषामुपाङ्गत्वं च।

(Kallinātha's commentary on the above)

In Hindustānī music we do not at all use this ancient terminology. These come more properly under Music History. The student of Karnāṭak music himself is not a little confused with the indiscriminate use of old terms, when they are used in musicology proper. The best we can do today is to recognize the current usage and so help towards a better mutual understanding.

5. *Tāla* : In a general way, votaries of one tradition are able to react well to the other tradition in respect of *Tāla*, for in both cases it is rhythmic time-cycle. While some arithmetical orientation is understandable in the case of percussion solo or *Tālavādya-kacheri*, one is unable to appreciate the preponderance of arithmetical calculation over rhythmic appropriateness and sonic excellence in a large majority of Karnāṭak music performances. When I remarked to Professor Sadagopan on the absence of *Ṭheka* in Karnāṭak percussion, he said : "It is unfortunately true now-a-days. But you must realise that the character of percussion-play in Karnāṭak music has undergone enormous changes, not all of them for good, in the course of the past thirty years or so. There *was* an emphasis on *Ṭheka* in the best percussions of old. More than one *Ṭheka* for a single *Tāla* were employed in Karnāṭak music and, except great masters of percussion, the others were content to, and were indeed expected to, improvize within the limits of those *Ṭheka-s* and not try to imitate or anticipate the melodic performer. When some one did occasionally try to overstep his limit the main performer used to tell him gently, 'Just be playing the *Ṭheka*'— yes, this very word, though it sounds Urdu for it was one of the many All India terms. "

Formal and nominal differences are matters for a separate study, and I shall here indicate just a few parallels.

The *Tāla Rūpaka* of Hindustānī music is roughly the

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equivalent of what is now-a-days current as *Vilōma-Chāpu* in Karnāṭak music—I say 'roughly' because, strictly, as I understand, a *Chāpu* has only one beat and one wave but *H. Rūpaka* has 2 beats; but the total number of *akṣara-s* and the major division of parts remain the same in both cases (H.R. = 3 + 2 + 2; K.V.C. = 3 + 4), both beginning on the 'wave' (*Khālī*). Hindustāni *Tevrā* (evidently an *Apabhraṁśa* of *Tripuṭa*) is exactly *Tripuṭa* of Karnāṭak music (3 + 2 + 2) beginning on 'beat'. The Hindustānī equivalent of *Rūpaka* of Karnāṭak music has a few varieties and so different names. What is popularly known as *Jhampa tāla* in Karnāṭak music (5 *akṣara-s*, made up of 2 + 3), as distinguished from the strictly formal *Jhampa* (10 *akṣara-s* made up of 7 + 1 + 2), seems to be closely allied to Hindustānī *Jhap tāl* not only in name but in form, being the first half of the latter (2 + 3 + 2 + 3, the first half beginning on a 'beat' and the second half on a 'wave').

It was given to Professor Sadagopan to discover that *Sūla tāla* of Hindustāni music and *Maṭya tāla* of Karnāṭak music are exactly the same (4 +2 + 4) and, what is more remarkable, to discover that *Sūla tāla* is, contrary to the belief of Hindustānī musicians and musicologists that it is a rare *tāla*, actually one of the most frequently used *tāla-s*, being the *tāla* of the extremely popular *Choupāi-s* of Tulasīdāsa! (*Vide* his paper published in Journal of the Madras Music Academy Vol. XXXVI). This only proves that vast areas of knowledge remain to be thrown open by diligent, open-minded research by the votaries of the two schools of Indian music. In conclusion, I should plead for a better mutual understanding between the two, adopting common technical terms wherever possible, and understanding and valuing the differences where they must exist.

—Delhi Sangita Samaj, May, 1967

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*INDIAN TEACHERS IN ROCHESTER

In co-operation with the University of Pennsylvania, the University of Rochester (New York) sponsored a special programme in Hindustāni Music in their eight week summer session in 1970 (June 15 to August 7) which also provided several courses in Indian languages in co-operation with other universities. Instruction was offered in Musical Performance, Musicology and Theory, through the following courses :

South Asian Studies

SAS 250 : *Introduction to Hindustāni Music*

This was conducted by Dr. H.S. Powers of the University of Pennsylvania. Basic ideas and processes of Indian music were introduced systematically through close analysis of a limited number of related Rāga-s and Tāla-s. It provided guided listening, demonstration and methodical exercise.

SAS 290 : *Beginning Hindustāni Music*

Beginning practical instruction in Vocal Music, Tablā and Sitār. The first two were conducted by Sri J.P. Ghosh of Calcutta and the last one by Dr. Lalmani Mishra of Banaras Hindu University. Both were teaching in the University of Pennsylvania, in the preceding academic session.

SAS 291 : *Advanced Hindustāni Music*

Advanced practical instruction in Vocal Music, Tablā and Sitār, conducted by the same teachers as above.

Language and Linguistics

The following two courses under this Department were conducted by me :

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HIN 206 : *Hindi Texts* : *Hindi Song Literature*

"Readings in devotional poetry and other song texts. Careful consideration of the musical aspects of the texts and of the problems of a literature that is to be performed rather than read silently."

SAN 432 : *Readings in Sanskrit : Indian Musical Theory*

"Extracts from several Sanskṛit texts in Saṅgītaśāstra will be studied with consideration of content and their relation to scholastic tradition and contemporary practices."

The above announcements roughly indicated the broad field of study. The details were worked out, rather came out through my contact with the students.

Under the first course (Hindi texts), the students showed exclusive interest in medieval devotional poetry and they also wanted to sing the texts that they studied. Thus the course turned out to be one of language, literature and music. With nine hours (*i.e.*, three sessions) per week we covered thirty-one songs of seven poets under sixteen Rāga-s and six Tāla-s. Kabīra among poets, *Bhairavī* among Tāla-s had the highest score.

It was an exhilarating experience to see how the Western mind responded spontaneously to the expression of devotion by the Indian poets. What a basic urge that mind is going through for something deeper, something higher in life, after being saturated with physical comforts! I was deeply moved to see the gleam of spiritual joy, the burning torch of enquiry in the eye of the participants. It was an enlivening experience for me, no less than what it was for them. All barriers of time and space seemed to have become non-existent. We were simply human beings, aspiring for communion with the poets. I felt that was an invaluable opportunity for the re-instatement or fortification of spiritual values within myself and for the first-hand experience of the exquisite beauty of devotional poetry. The seriousness and sincerity of their enquiry made me dive

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deeper than ever into the depth of meaning of the texts and recapitulate and organise scattered and dissipated information related to the texts.

Simple *sa ri ga ma* notation was used as an aid to instruction in the musical part of the song texts.

In the second course (Sanskṛit text on Indian musical theory), *Saṅgīta Darpaṇa* (a text of the 17th century) was taken as the base to start with. Relevant passages from other texts (mainly *Saṅgīta-Ratnākara*) were taken up for comparative study. With six hours (in two sessions) per week we could cover the first four chapters of *Saṅgīta Darpaṇa* bearing the titles *Svara*, *Rāga*, *Tāla* and *Prabandha*. '*Grāma-Mūrcchanā*, *Śuddha-Vikṛta Svaras* and *Rāga*-classification were the topics studied in considerable detail. Through comparison with *Saṅgīta-Ratnākara* and other texts, a historical and critical study of these topics was attempted. We had very interesting discussions on some points and the course provided a new experience to students as regards the linguistic study of Sanskṛit; they were not previously exposed to the Indian method of reading a text with a teacher.

Both the courses gave me the unique opportunity of refreshing myself thoroughly in the subjects of my specialisation.

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THE MUSIC TEACHER*

Maitrī : Wherever some thought is given to improving the situation in music institutions–especially in universities, discussion centres around a proper selection of students. Don't you think it is right?

Aṇṇā : Who are the people that are engaged in this discussion?

Maitrī : The teachers, of course, and perhaps Vice-Chancellors and educationists.

Aṇṇā : In other words, they are the physicians; have you not heard of the saying, 'physician, heal thyself'?

Maitrī : Do you mean to say they are not up to the mark?

Aṇṇā : Up to which mark? Are you thinking of paper qualifications?

Maitrī : Yes, but also perhaps performance skill.

Aṇṇā : Granting that this, or that, or a combination of both is the criterion for the selection of teachers, how about finding out the interest of the teacher in the job that he is about to undertake and his readiness to examine new ideas and grow in the discipline?

Maitrī : Frankly, I do not understand this. These things are for the student only. The teacher is one who has learnt, who has known; what is there for him to learn? He is there to teach.

Aṇṇā : Evidently, you do not know the description of teacher as a continuing student. By the way, what is research?

Maitrī : Research? "Oh, that requires libraries and laboratories, and those who are no good for performance may be

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* —A dialogue between Maitrī (P.L. Sharma) and Aṇṇā (V.V. Sadagopan), published in I.M.J. Vol. VIII-X, No. 15-20, 1972-74.

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interested in it."—as it is stated by general artists.

Aṇṇā : Performance? Do you think performance as it obtains today is not capable of improvement? Does it not need research? Let me tell you straightaway that research is a continuing examination of our positions. By position, I mean in the field of practice and theory. Talking of libraries and laboratories– library, of course, we need; but the most important laboratory, a total awareness constituted of thinking and feeling, is given to every student, and to every continuing student that is the teacher. An understanding of this basic fact determines the interest of the teacher. Next comes motivation.

Maitrī : What do you understand by motivation?

Aṇṇā : That word includes in it three kinds of approach by the teacher towards his duties and responsibilities. We may refer to them as loving, liking, and duty-bound. In testing the motivation of the prospective teacher, we should look for at least the last kind of approach, *viz.*, a sense of duty. But it is not enough.

Maitrī : How do you test motivation?

Aṇṇā : There are various ways of doing this nowadays. Even selection to the army, where they train men to kill and to be killed, the prospective soldier goes through a series of tests in which some of the examiners are psychologists. In the discipline of music which is meant for living (not for a living) and giving joy to life, how much more are such psychological tests necessary? Such tests in the context of music education, especially in universities, will be designed to test the propspective teacher's thirst for sensitive understanding and development of skills in music in its own terms and not merely oriented to the entertainment field.

Maitrī : This sounds very interesting. Have you heard of similar tests in other civilian careers? Don't they hold interviews?

Aṇṇā : Interviews come towards the last. Earlier, the candidates who appear for selection go through several tests

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and projects and there is filtering at every stage. They are given practical problems to tackle, solo and in groups.

Maitrī : How does that apply to the selection of music teacher? Do you mean to say that he should give a practical demonstration of teaching before the selectors and be given a set of students to do so?

Aṇṇā : Why not? It is best done with a set of actual students. For that matter, you should know that the idea that teaching is a one-way traffic is luckily out of date. Teaching and learning are two limbs of a continuous exchange of ideas known as discussion. The selectors will score the teacher according as (1) he enunciates his propositions in an interesting and provocative manner, (2) encourages the student to put questions, and (3) follows up with discussions based on genuine equality of spirit. This is the equipment required, apart from technical qualifications.

Maitrī : This perhaps applies to theory. What about practicals?

Aṇṇā : The principle is the same. Only, we have to substitute 'exposition' for 'enunciation', creative phrases for questions, and joint creative effort for discussion.

Maitrī : This is asking for too much. Where to go for such teachers?

Aṇṇā : I agree. It means that we should *hasten slowly* in the spread of music education, especially through universities. The highest priority in music, for universities, would be to train such teachers. You yourself have admitted that such teachers would be desirable. In the meantime, refresher courses should be arranged for existing teachers.

Maitrī : Sounds all right, but– are you from Utopia?

Aṇṇā : Utopia, my friend, is freedom from Myopia.

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MUSICAL INSTRUMENTS*

The Indian approach to the subject

Voice and instruments are treated as mutually complementary or supplementary in Indian thought. No dichotomy or rivalry or antithesis is conceived between the two.

The human being is endowed with three instruments (*Karaṇa-s*) for self-expression, *viz. Vāk*, *Prāṇa* and *Manas*. '*Vāk*' comprehends all expression through sound, whether it is tonal or syllabic. No dichotomy is implied, therefore, between tonal and syllabic sound. Thus verbal text (which is constructed with syllables and conveys by and large some meaning) is not considered to be extra-musical in the Indian tradition; it is a regular constituent of music. In speech, syllabic sound predominates but tonal content is not totally absent, though the tones may not be musical, *i.e.* may not be marked by regular intervals. In music, tonal sound (*Nādātmikā Vāk*) predominates and syllabic sound (*Varṇātmikā Vāk*) is secondary, but it is not totally excluded.

Vāk is mainfested primarily in the human body. So the human frame itself is known as *Vīṇā* (Lute). In Vedic literature it is known as the *Daivī* (Divine) *Vīṇā* and the man-made *Vīṇā* is called *Mānuṣī Vīṇā*. In musical parlance, the human lute is called *Śārīrī* (bodily) *Vīṇā* and the outer instrument is called *Dāravī* (wooden) *Vīṇā*. Both are instruments of human self-expression, one is a constituent of the 'human being' and the other is 'acquired' by him. Thus when voice predominates in a performance, instruments play the role of 'acquired' (*Āhārya*)

* Published in I.M.J. Vol. VIII-X, No. 15-20, 1972-74

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accompaniment, just as dress is acquired for the body. When the instruments predominate and voice is totally absent or is very secondary, then the instruments are taken as a secondary medium of expression of the same *Vāk* which manifests itself through the body. The word '*Vādana*' literally means the act of making the musical instrument 'speak'. '*Vādya*' also means that which can be made to speak.

In this context, a narrative in Vedic literature is relevant, according to which the gods installed the goddess of *Vāk* in the vegetable kingdom so that 'wood' could be made to speak (in the form of musical instruments).

The choice lies with the human being whether he wants to use his own voice as an instrument of expression or wants to use an external 'instrument' as such. Both the 'in-born' and the 'acquired' instruments function for the manifestation of the one universal *Vāk*.

The use of instruments is specially prescribed for occasions of social festivity, fighting (for enthusing the warriors), grief (for giving relief from mental agony), for making song and dance more effective, for making good the shortcomings or lapses in song and dance and for providing rest to singers and dancers.

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MUSICAL CREATIVITY : ITS AFFINITY WITH OTHER ARTS AND ITS UNIQUENESS*

'MUSIC' in this paper refers to Indian music in particular. This word is taken here in its current meaning, covering vocal and instrumental rendering, excluding dance.

The affinity of music with other arts is the most conspicuous in the case of literature, specially in the Indian tradition, because of the prime place accorded to vocal music and because of the textual component of vocal music, which is often meaningful, though non-lexical text is not ruled out. *Nāda* (roughly tone) is the basic material of music and *varṇa* (syllable) is that of literature and both are inseparable in a way. Hence we begin our enquiry with the affinity of music with literature.

Talking of training, it would be interesting to cite Mammaṭa who mentions training as one of the three factors that cumulatively contribute to poetic creativity.

"Inborn ability (*śakti*), proficiency (*nipuṇata*) that is attained through observation of *loka* or life and study of treatises of authority (*śāstra*) and practice (*abhyāsa*) according to instruction received from the knowledgeable ones in literature, these three cumulatively bring about the creation of literature."

All these three factors are equally applicable in musical creativity. Inborn talent is the first requisite. This is explained as *saṁskāra* (lit. impression) or *vāsanā* which could be explained as 'the present consciousness of past perceptions'

* Synopsis of the paper presented in a seminar at 'Dhvanyāloka,' Mysore, May 1993.

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(Monier williams); this word is derived from the root *vās* meaning 'to perfume or scent'. The idea is that an impression permeates the mind as a scent permeates an object like a piece of cloth . In Sanskrit idiom, '*vāsanā*' is a more basic word that is explained as *saṁskāra*.

While explaining the perception of musical intervals, Kumbhā speaks of the *anādi vāsanā* or beginningless impression in the listener and performer. Thus, *inborn talent* that is nothing but a bundle of impressions accumulated in previous births, according to Indian thought, is accepted to play a vital role in musical creativity not only in performance, but also in listening. This could be said to be true of all the arts.

In the attainment of proficiency, the observation of *loka* i.e. the behaviour of static and dynamic beings (*sthāvara-jaṅgama)* and the study of treatises of authority (*śāstra*) is said to be essential. While *loka,* which in a wider view, could be said to include all aspects of life, inner and outer, is basic to any art, whether it is drama, music, literature, painting, sculpture or architecture, its presentation is direct in some arts and indirect in others. Music falls in the latter category. *Nāṭyaśāstra* speaks of *loka-vṛtta,* as the object of depiction and it has been said to be comprised of *karman* and *bhāva* that could be roughly translated as action and mental state or the 'outer' and 'inner' of life.

Mammaṭa has enumerated the following disciplines that are prescribed for study by an aspirant of creativity in literature—"*chandas* (prosody), *kalā* (arts), the four *puruṣārthas* (viz., *dharma, artha, kāma, mokṣa)* and the characteristics of elephants, horses and weapons like swords."

It is interesting to compare the requisites of a musical composer (*vāggeyakāra*) outlined in *Saṅgīta-Ratnākara*.

"...a thorough knowledge of grammar, proficiency in lexicography, knowledge of prosody (lit. differentiating among the various meters), proficiency in the use of (different) figures

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of speech, comprehension of aesthetic delight (*rasa*) as related to (different) emotive states of being (*bhāva*), intelligent familiarity with local custom, knowledge of many languages, proficiency in the scientific theories of fine arts, expert knowledge of *laya* (tempo), *tāla* (musical time) and *kalā*, discrimination of different intonations, a versatile genius, a beautiful musical rendering, acquaintance with regional (*deśī*) *rāgas*, cleverness in conversation for victory in debates, freedom from like and dislike, aesthetic sensitivity, a sense of propriety in expression and new melodic forms, knowledge of another's mind, maturity in the understanding of different (varieties of) *prabandhas*, the ability to compose songs at short notice, the expert knowledge of composing different verbal structures for particular melodic forms, maturity in producing *gamaka-s* (shakes and graces) pervading the three registers, proficiency in (the presentations of) different (forms of) *ālāpa* and attention."

An analysis of the above requisites reveals that since the musical composer is required to compose the text of the song along with its melodic and rhythmic structure, his qualifications include those of the poet, the musician and general qualities of the mind like attention, freedom from like, dislike etc. We have to note here that prime position is given to vocal music in the Indian tradition, on account of which the concept of a composer happens to be what is described above.

The third factor contributing to poetic creativity enumerated by Mammaṭa is *abhyāsa* or practice based on training under knowledgeable ones in literature. In music, *abhyāsa* is a *pramāṇa* or means of valid knowledge in the perception of musical notes. It is by repetitive listening that proficiency in the perception of *svaras* is acquired. Similarly, '*kriyā*', another name for *abhyāsa* or practice is a basic requisite of a performer of music. All arts require practice, but for performing arts, including music, it is indispensable. Today the element of training has almost vanished from literature.

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Having dealt with the similarity between the requisites of creativity in literature and music, we could turn attention to the special features that distinguish music as a performing art from other arts. In a performing art, there is no finished product as such, creativity is concurrent with performance. This is not the case with literature and visual arts. In Indian music, the three functions of creativity, viz., imagination, execution and evaluation are discharged simultaneously. Since pre-composed or pre-determined material forms a very small percentage of the material presented in art-music, imagination is also brought into play by the performer. He makes the mental images of tonal formations, renders them with voice or on instruments and constantly evaluates whether or not his execution is upto the mark with reference to the image concerned. Of course, it should be noted that imagination in Indian music operates in the given framework of the *rāga, tāla* and type of composition taken up for performance. This framework is handed down by tradition and is transmitted through training. No other art has such a strong framework excepting, perhaps, temple architecture. Tradition here does not mean something static or rigid; it is a continuous flow of creativity that finds room within a given framework.

The above three functions are performed at three different stages by different persons in Western music, drama and architecture. In Western music, the composer is responsible for imagination, the performer for execution and the conductor for evaluation or interpretation. In drama, the poet imagines, the actor executes and the director evaluates or interprets. In architecture, the architect is the one who imagines, a team of workers and artisans execute and the engineer or overseer evaluates and interprets. The crux of creativity lies in imagination and hence the composer, poet and architect enjoy an exalted position.

With regard to the creative process again, Indian music is unique because the framework handed down by tradition is

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built up constantly by unidentified musicians. Two streams in musical creativity have been recognised—one is referential and the other is non-referential or autonomous. NŚ gives them the name *gāna* and *gāndharva* respectively. Abhinavagupta has elaborately elucidated the distinction between the two. In NŚ, the point of reference in the case of referential music is naturally drama. Even otherwise, the referential component of any music is nothing but a situation from life which includes both animate and inanimate beings. A situation itself is a drama in miniature form. When one creates music for drama or for a given situation, the creativity springs from the composer's identification with the given situation. This identification again is different from the common man's identification with a situation in actual life.

The above point has been beautifully explained by Abhinavagupta in his commentary on *Dhvanyāloka*, 1.5, where he discusses the identification of Vālmiki with the pathetic situation of one *krauñca* bird out of the pair that was involved in lovemaking. He says that Vālmiki was not afflicted with grief, because if that were so, the moment of poetic creativity would not have dawned upon him. Creativity is not possible in a moment of personal sorrow or joy, nor in a moment of identification with a situation from life that lands in affliction. The element of distance is very essential in addition to identification for reaching a state congenial to artistic creativity. This is a moment of 'release' from the 'bondage' of day-to-day life which functions in the triangle of time-space-individual; here one comes face to face with the Universal. This is alright so far as it goes. But music has another dimension, also where a situation from life is not relevant. This dimension is referred to as the autonomy of music. In traditional Indian thought, Abhiavagupta has spoken of this autonomy in unequivocal terms. He says that music 'heats' the mind on account of its beauty and makes the latter relinquish its normal state and then the *svara* 'throws' itself into the mind.

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It is notable that the *svara* is not said to transmit any meaning or reference in the mind; it transmits itself. This is the autonomy of music. Moreover, music is not representational, because it has no direct model in nature. The sounds are there in nature, their structuring is done only by the human being. This again explains the importance of training.

In Western thought, 'absolute music' and 'programme music' are used for 'music that is free from extra-musical implications' and 'music inspired by a non-musical idea', respectively. In Indian thought, *gāndharva* and *gāna* are the two words that were used for non-referential and referential music respectively and drama was considered to be the source of referential music. Music, independent of drama, developed its own corpus of 'reference' by way of association of *rāgas* with the cycle of day and night, the six seasons and masculinity-femininity. Hangovers of this association are still surviving in art-music. The system of *rāga-dhyāna* that dominated the scene for more than five centuries is also surviving in very lean hangovers. *Rāga-dhyānas* provided miniature situations for music independent of drama and also acted as a bridge between the performer and the listener so far as the emotive content of music was conceived between referential and non-referential music. Even *gāndharva* uses texts eulogizing the gods and goddesses and in them also situations bearing analogy to life are not ruled out. This music is closely related to ritualistic contexts like the rituals forming part of the *pūrvaraṅga* of preliminaries of drama. We are not discussing Vedic music here. The basic idea seems to be that the source of creativity could be two-fold—one that does not serve the purpose of heightening or underlining the depiction of a situation from life and the other that springs from the need of doing so.

Rāga-music is even now being used in these two streams. The *ālāpa* of a *rāga* could be said to be non-referential, in spite of the associations of some *rāgas* surviving through

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hangovers. A vocal composition with meaningful text could bring in some references, but they are soon transcended in a performance because the maximum attention is drawn towards *rāga* and *tāla*. This is the case in *dhrupad* and *khyāl* but in *ṭhumrī*, the situation presented by the text receives the maximum attention and *rāga* and *tāla* are subservient to it. Hence, it is a question of predominance of one over the other and not one of absolute categories.

In view of the above discussion, it could be said that creativity in Indian art-music is either *rāga*-centred or situation-centred where *rāga* is made subservient to a situation. We have discussed to some extent the process of situation-centred creativity. When this centre is not in operation, the whole corpus of *rāga* handed down by tradition and nurtured in the musician's own consciousness becomes the spring of creativity. No other art has been endowed with such a rich corpus for creativity within a frame. Only temple architecture could be said to be an exception here. The freshness of creativity remains intact inspite of the indispensability of existing frame-work.

Although we have said above that the presence or absence of extra-musical references is not accepted as an absolute or exclusive category, it cannot but be affirmed that music does offer full scope for eliminating external references. Here again a note of caution is relevant. Elimination of external reference only means that such a reference is not projected or presented. All the same, it is to be remembered that the coming into being of a reference in the mind of the performer/composer or listener cannot be ruled out and is not an object of disdain. Music is not something isolated from life and in spite of its strong potential for non-referential use, it cannot be expected to be absolutely free of referential association. Indian thought has, therefore, not formulated exclusive categories like absolute music and programme music.

Creativity in literature and visual arts is referential by

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nature. In the West, visual arts (painting and sculpture) have tried to attain 'liberty' from referential treatment in the past hundred years or so and this tendency has deeply influenced the Indian scene also. Without going into the merits or demerits of this tendency, suffice to say here that it is actuated by the aspiration for reaching the state of music. This is the history of 'abstract art'.

The greatest affinity among the arts is brought about by the fact that all of them spring from life and creativity in all of them is the cumulative product of individual and collective impressions. NŚ has given three words indicative of both the means and criteria (*pramāṇa*) of creativity and receptivity in drama or any art, viz. *loka* (life), *veda* (formulated knowledge) and *adhyātma* (individual experience). Creativity in any art is based on these three and hence their basic unity, although the medium of each art brings about its distinctive characteristics. But the distinction does not go very far in Indian thought, because all arts converge at the final point of reaching a moment of tranquillity and repose both in creativity and receptivity. The medium of music being sound and the human body being the primary instrument of sound production, it (music) is the most basic art in terms of the least dependence on external material. Even though dance is exclusively executed with the body, it heavily depends on music. For drama also, music is conceived to be essential for preparing the minds of the audience for being receptive, through bringing about freedom from personal joy and sorrow. This is why music is the main component of *Pūrvaraṅga*, the preliminaries of drama. Literature also exclusively uses aural material which boils down to sound, but there the representational element is very strong. While it is possible for music to filter out the linguistic element which is basically referential, it is not possible for literature to filter out the tonal component.

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A few glimpses of the Philosopher, Scholar, Musician-Musicologist

Prof. Prem Lata Sharma

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The photo at the cover and many of these

With Courtesy

Saṅgeet Natak Akademi

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The resolute Sadhaka enjoying ecstatic bliss at dawn.

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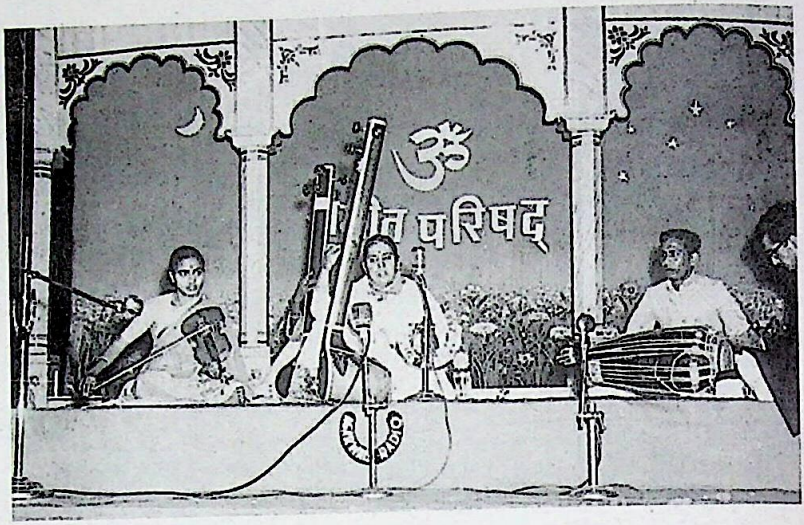
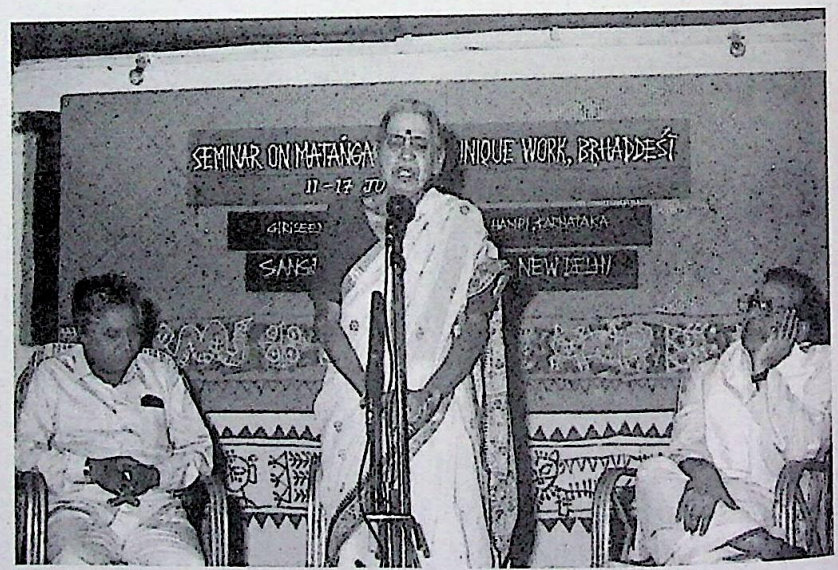


Presenting Dhrupad, at Saṅgīta Pariṣad, Varanasi, 1960
accompanied by
N. Rajam on Violin and Babulal on Pakhawaj



Addressing the International Seminar on 'Matanga and his unique work Bṛhaddeśī' at Hampi, 1995 on her left Prof. Chandrashekhar Kambar and on right Prof. Vidya Nivas Mishra are seen

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Engrossed in work
at her
Department of Musicology in B.H.U.

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Blessing a young artist
at
Dhrupad Mela, Ambe Jogai, Maharashtra, 1983

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Performing at the Annual Function of The College of Music and Fine Arts, B.H.U. accompanied by N. Rajam on Violin and Dharma Shrivastava on Tanpura.

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Addressing the Seminar on Dhrupad, in Vrindavan, 1979, on her left are seen — Revered Shri Rasbihari Goswamiji, Dr. Mrs. Kapila Vatsyayan, Mrs. Usha Malik, as students are listening.

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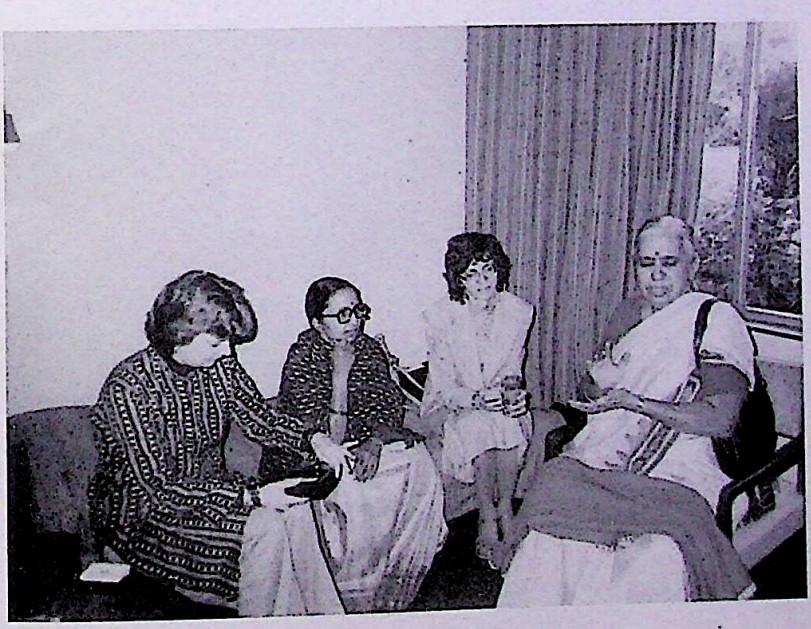
Helping a student in playing
Indian Classical Music on Piano



Explaining some issues of Practical Musicology

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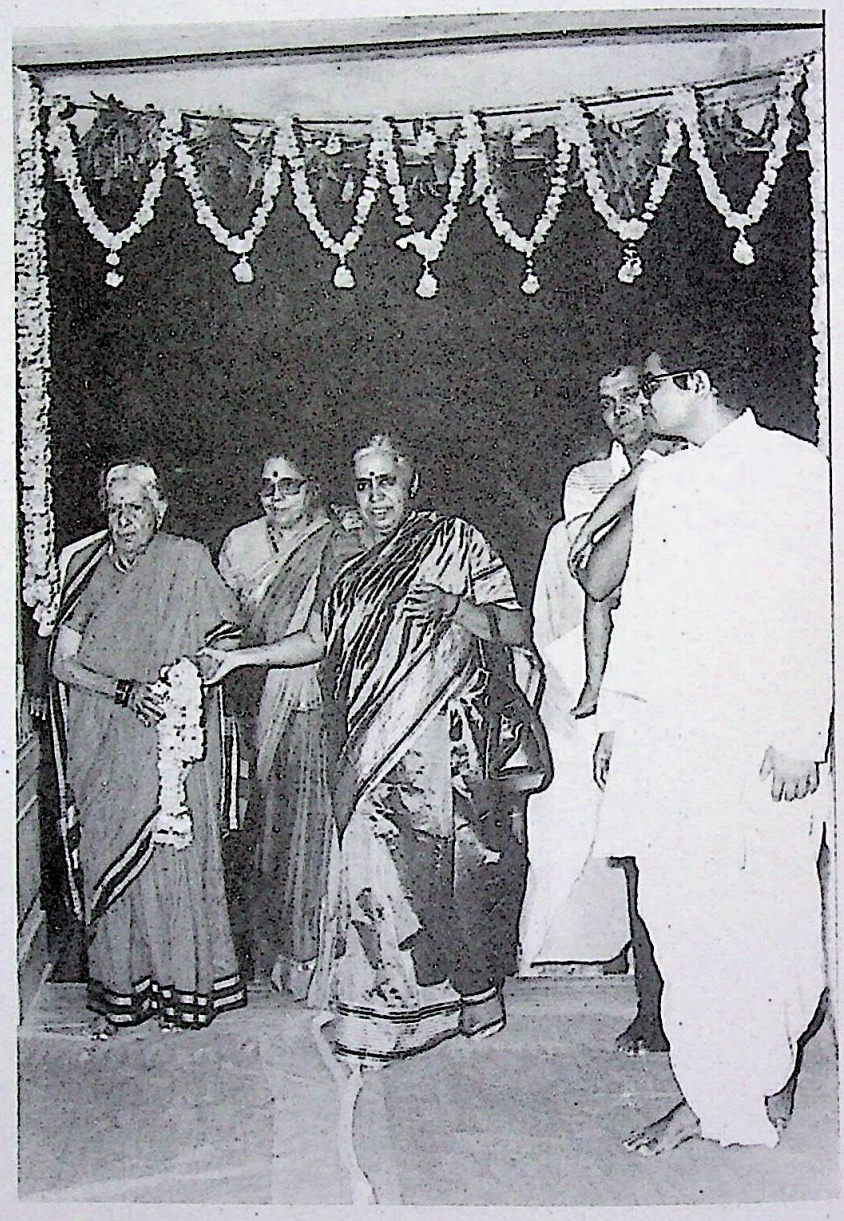

**With 'Amma' Kamala Devi Chattopadhyay,
at Dhrupad Mela, Vrindavan,
on extreme right is Shri Shrivatsa Goswami.**

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Memoirs

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SCHOLAR, TEACHER, COLLEAGUE, FRIEND

Harold Powers
May 1999

Prem Lata Sharma was known to her friends and colleagues as Bahinji—honoured sister—but despite the affectionate informality of that private stance, her stature as a profound and imaginative scholar and ever-growing influence lent her an ever-present aura of dignity. To the end of her days one loved her for who she was; one also honoured her for what she had done and what she was doing. What follows is a personal record of her profound influence on the mind and heart of one of her most devoted and admiring disciples–which is only a fragment of the varied impact she had on the world of Indic musical thought during the half-century of her active involvement in that world.

I had begun studying South Indian classical music in Madras in 1952-54 on a student Fulbright fellowship, had given a few public performances at the end of my stay to test my understanding by testing my competence before an audience, then returned to America to complete a doctoral dissertation on the South Indian rāga system. I returned to Madras for further study in 1960-61. During all those years I had heard Hindustani music from time to time but had never been able to make any sense of it. Bahinji changed all that, and changed my life into the bargain.

One of the basic tools for studying almost anything is comparison, the analytical confrontation of two things that have something in common but not everything; it is the methodology that informs all my own work. In the universe of South Indian ragas there are a few — but very few — pairs of

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important rāgas that are melodically both sufficiently profiled and yet sufficiently restricted to lend themselves to this approach in an obvious way : Kedāragauḷa and Sūratī, Ānandabhairavī and Rītigauḷa, Darbār and Nāyakī, pretty well exhaust the possibilities. I had latched heavily onto the first two pairs as a way of trying to dig a little deeper analytically into the workings of the Carnatic music I had learned to love from the practical point of view, for I was finding the standard South Indian theory based on the 72-melakartā scale system and its ramifications very unsatisfactory as an explanatory tool. Then Bahinji came to the annual session of the Music Academy (Madras) in December of 1960 and gave a talk outlining the approach to *rāga*-relationships through *rāg-tulanā* that seems to be a feature of *rāga-lakṣaṇa* with members of the Viṣṇu Digambara *parampara*. She was speaking of Bhūpalī and Deśakāra, and in passing of Śuddha Kalyāṇa. That was what I needed in order to have something to think on! North Indian music, it seemed, was based on perceptually organized similarity and difference. The comparative method was built into the art itself.

I spoke with Bahinji briefly after the talk and arranged to visit Varanasi later that winter. I went for a couple of weeks and with Bahinji's blessing I met and talked with Pt. Omkarnath Thakur, retired but still living there, and I heard and talked with his senior disciple Balwant Rai Bhatt, who agreed to take me on as a student as soon as I could arrange to return for a sufficiently long stay. Meanwhile I tried to prepare myself by learning Hindi and listening to whatever North Indian music I could find, and finally in 1967-68 I spent an intensive year studying vocal music with Pandit Bhatt, affectionately known in his circle as Bhaiyyājī, according to a program based or *rāg-tulanā* that we worked out together. I studied song texts, theory texts, and everything else with Bahinji. By that time Pandit Thakur– referred to by those in his circle of disciples and colleagues as Panditjī– had returned to

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his home in Broach. In December '67 he passed away; his ashes were brought to Varanasi and sprinkled over the Ganges from a boat laden with many of those whose leader and inspiration he had been.

My work on the *rāgas* of North Indian music with Bahinji and Bhaiyyaji in those and subsequent years has informed and colored everything I've done since, in Western music as well as Indian. I had earlier published two articles on 17th-century Italian opera that purported to get down to musical depths by analyzing original and revised versions, and have since published similar pieces on 19th-century Italian opera, but I was dealing with "works" where the comparative method is a purely analytical technique. In Hindustani music, to the contrary, resemblance and difference are of the essence, not only for musical analysis but of the living musical art itself: the North Indian congeries of *rāgas* is a magnificent and coherent edifice of interlocking similarities and contrasts in pure music. In the mid-1970s, I tried to demonstrate this in an essay that included a diagram visually mapping some of the interrelationships among 51 North Indian *rāgas* with which I felt most familiar aurally, *rāgas* that I'd also learned or studied with Bhaiyyaji and Bahinji, or read about in the vividly detailed *rāga-vivaraṇa* sections of Panditajī's *Saṅgītâñjali* series, with their copious examples in notation of improvisatory procedures and compositions, including the *rāga-lakṣaṇas* intended for Volumes VII and VIII, of which Bahinji kindly secured typescript copies for me.[1]

Besides the direct comparison of two items of music with each other, there is another kind of comparison in which Bahinji's work, mediated through Panditji's, has struck deep roots in my own work, both in Indic musicology and Western: the confronatation of musical theory and musical practice, for as often as not the two are at odds to some degree, as I had learned in South India. The approach to relationships and non-relationships between musical theory and musical practice that

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I learned and applied in the domain of Indic musicology from Bahinji's and Panditji's work has been one part of the engine driving studies I've done in European Renaissance music (the other part being the study of Indian *rāgas* and how they work).

All but the very first part of Panditji's *Saṅgītâñjali* series contain introductory sections on musical theory–*saṅgīta-śāstra*– in addition to the extraordinary discussions and exemplifications of individual *rāgas;* by the time *Sangītâñjali* VI appeared in 1962, those introductory sections had come to occupy over half the volume. As Panditiji handsomely acknowledged in the preface to his *Praṇava-bhāratī* (1956), he was both influenced and guided in this work by Bahiniji. Her high qualifications in Hindi literature and above all in Sanskrit, combined with the knowledge and competence in practical music acquired as his student, uniquely qualified her to assist him, in fact to lead him, in this field. The thrust and substance of that part of Panditji's work that is based on historical *saṅgīta-śāstra* is essentially hers, adopted by him in a growing conviction that Hindustani classical music must reflect, though in its own way, the oldest sources of theory, and that today's *śāstrīya-saṅgīta* and the saṅgīta-śāstra of ancient India have their fundamentals in common beneath the vast differences on the surface. He was diametrically opposed to the belief of V.N. Bhatkhande that the oldest works, however significant for the history of Indian music, have no discernible use in connection with present practice. So was Bahinji. As she expressed it in 1963.

"Traditional authors have always tried to bring contemporary practice to conform to fundamental verities accepted in their application to relevant Indian arts or literature. Prof. Bhatkhande in breaking away from this tradition broke to pieces the very ideal and foundation of Indian music."[2]

From the beginning Panditji himself had never had any use for Bhatkhande's scheme of ten *thāṭs*. He was almost

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brutally explicit about this in his later writings, but it is already clear from his own very different scheme of six pentatonic *rāgas* and some derivatives– a kind of informal *rāg-rāginī* arrangement– devised for teaching. The scheme had been set forth in the 1938 publication of *Saṅgītâñjali*, which eventually became Volume I, part 1, of the *Saṅgītâñjali* series. Explicit moves in the direction of a reasoned syncretism of present practice with older theory, however, came only after Panditji's move to Varanasi and contact with Bahinji. There are some very suggestive revisions of terminology in the second 1959 edition of the now Volume I, part 1, of *Sangītâñjali*, changes that vividly illustrate his rejection of the haphazard use of shastric terminology common in his time and his turn to the careful use of traditional Sanskritic ideas about *Saṅgīta-śāstra*. The replacement of *nyāsa* and *vādī-samvādī* (1938) by *bār-bār thaharāv* and *praṇa-svara* (1959), respectively, in his *rāga-lakṣaṇa* for Desh is an instance I took occasion to describe in another essay of my own.[3] The widespread misuse of both *vādī* and *nyāsa* had already been corrected in Panditji's preface to Volume II (-Volume I, part 2) of *Saṅgītâñjali* (1954), and the explications of traditional *śāstra* and proposals for linking it to modern practice continue through subsequent Volumes of *Saṅgītâñjali*, especially Volume VI (1962), as well as *Praṇava-bhāratī*, whose proposed second volume he did not live to complete.

Bahinji's unattributed contribution to Panditji's published theoretical work during his lifetime was enormous; finally, some years after his death, she wrote under her own name a new preface for a second edition of *Saṅgītâñjali* II (- Volume I, part 2) in 1975, expanding on the original brief arguments in the 1954 edition against the use of the *vādī-samvādī-anuvādī-vivādī* quartet, which are terms denoting *svara*-relationships in general, as terms for melodic functions in *rāga-lakṣaṇa*, and in favour of using the *jāti-lakṣaṇas graha-amśa-nyāsa* and so on from the *Nāṭya-śāstra*, as they appear in Panditji's *rāga-*

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vivaraṇas from *Saṅgītâñjali* III onward.[4]

In 1970 Bahinji was invited to be guest professor at a nationwide summer program of American departments of South Asian Studies. Typical of Bahinji's resourcefulness and homely good humour is the way she made her way from Rochester, Minnesota, where the travel agent had mistakenly sent her, a thousand miles back to Rochester, New York, where the joint summer program was being held. When she finally reached Rochester (New York), moreover, there were no complaints about her travails; rather, she was homesick for her cows in Varanasi and wanted be taken somewhere where she could see and perhaps pat one.

Bahinji taught two courses that summer, at my request: one we put in the official course list as "Hindi devotional poetry"– which was of course a pretext for us all to learn and sing *bhajans* as well as ponder their spiritual content– and the other was a reading course on Damodara's *Saṅgīta-darpaṇa*. (I had become interested in the *rāga-mālā* phenomenon, and that work is the first in which a symmetrical system of poetic icons, the so-called "*Hanumān-mata*," is presented in an actual musical treatise.) Bahinji didn't have much good to say about the *Śaṅgīta-darpaṇa,* however, and particularly about the edition we had to use; what she did, rather, was show us its dependence of Śārṅgadeva's *Saṅgīta-ratnākara* for not only much of its content but more importantly its structure.

I had long since noticed in passing that several of the South Indian Sanskrit works I had studied incorporated large portions of the *Saṅgīta-ratnākara,* but it was Bahinji who showed how the careful design of that work dominated much of subsequent Indian musical thinking in the Sanskritic tradition. Shortly thereafter I was commissioned to put together the article on Indian music for *The New Grove Dictionary of Music and Musicians*. In the course of assembling the material for the "Theory and practice of

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classical music", I came to realize that Bahinji's presentation of *Saṅgīta-ratnākara* as a model for later *Saṅgīta-śāstra* was ideally adaptable as a model for at least the chapters and subheadings of a technical survey of modern practices as well.[5] Wondering if any of the readers of *The New Grove* would notice, I never explicitly pointed out that I had used the plan of Śārṅgadeva's first six chapters and most of their subheadings for my survey; I finally did so for a presentation I gave at the 1994 seminar on "Śārṅgadeva and his *Saṅgīta-ratnākara*" that Bahinji organized for the Sangeet Natak Ākademi in her capacity as Vice-Chairman of that organization, as an instance of the enduring influence of the treatise.[6]

One of the topics that came up informally during my 1970 summer with Bahinji in Rochester was *rasa* in music. Everyone now speaks of the *rasa* of this or that *rāga*, but it had seemed to me, as to many, that this central doctrine in Indian aesthetics was not as readily applicable to music as many were trying to make out. Bahinji's first published work, so far as I know, was in fact an edition of a minor treatise on *rasa*.[7] For that work the question of *rasa* and music was not at issue, but I suppose she must have already been thinking hard on this question. In an essay from 1963 she rejected all but four of the *rasas* as unsuitable to present-day music but suggested that

"For the remaining four viz. *śānta, śṛṅgāra, karuṇa* and *vīra*, the concept of the three *guṇa-s* is very apt for their description.[8]"

Bahinji's subsequent development of this notion led her to advocate that the three *guṇas* of the *Dhvanyāloka* that inhere in one or another *rasa–ojas* (vigor), *mādhurya* (tenderness), and *prasāda* (equability)– could operate independently of *rasa* with respect to music, starting the argument from various places in the discussion following *Dhvanyāloka* III. 33 in which it is pointed out that even without words, with their possibilities of *vācya* (denotation) and *vyaṅgya* (implication)

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there can be suggestiveness *(dhvani)*, as for instance in music and gesture.[9]

For a panel I chaired at the 1977 Congress of the International Musicological Society in Berkeley, California, I asked Bahinji to speak on *rasa* and *rāga*, and the paper she presented there, in its published form, sums up the whole question, concluding with a succinct argument for *dhvani* as the fundamental aesthetic property peculiar to music.[10] Her basic position is that music naturally acquires the *rasa* of a situation being enacted on stage or told in words, in dramatic representation primarily and derivatively in purely verbal imagery in poetry; otherwise *rasa* and music can be regarded as linked, but only indirectly, in that the *guṇas* of the *dhvani* doctrine are qualities of both. Even amidst many other preoccupations she never neglected her hypothesis, so central to the linking of musical practice to a larger world of aesthetic theory; as a matter of course she spoke of it at the seminar on *rasa* she organized for the Sangeet Natak Akademi in January 1997, which also took place in Varanasi owing to the condition of Bahinji's health. That was the last time I saw her, and at this writing the proceedings of that seminar have not come into my hands.

Bahinji's services to *Saṅgīta-śāstra* in editing and translating Mataṅga's *Bṛhaddeśi* and Śārngadeva's Saṅgīta-*ratnākara* are long-lasting and will serve us and successors for years to come, as is her work with other texts, her studies of *prabandha and dhrupad*, and many other aspects of her work that have not directly impinged on my interests. But to me her truly creative work in *saṅgīta-śāstra*, so far as I know it, rests firstly on what came out filtered through the imagination, and under the name, of her great teacher Omkar Nath Thakur; and secondly, most grandly of all, on her brilliant aperçu that the *tri-guṇa* doctrine could be a way not only to categorize the effects of abstract music in its own right but could also provide a link between another traditional *śāstra* and modern *prayoga*

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in music, a most ingenious way to bring music in contact with the broader non-abstract aesthetics of *rasa*. It is a way of bringing meaning into abstract music that does no violence to the nature of music itself, and one that looms ever larger in my own more recent attempts to get involved with the currently fashionable preoccupation with meaning in Western instrumental music.

With Bahinji's passing, an illuminating presence has gone out of the world of music, but the light she shed shines on in her work and in the thinking of those influenced by her, including her long-standing disciple, colleague, and friend,

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NOTES

1. Harold Powers, "The structure of musical meaning: a view from Banaras", *Perspectives of New Music* 14/2/15/1 (1976, appeared in 1977), 308-34.
2. Prem Lata Sharma, "European aesthetics of music and traditional Indian saṅgīta śāstra," *Nāda Rūpa* 2 (1963), 39.
3. See section 3. b (pp. 29-32), "The musical basis for Thakur's melodic functions," of my "Reinterpretations of traditions: Omkarnath Thakur *contra* V. N. Bhatkhande," in *The traditional Indian theory and practice of music and dance,* ed. Jonathan Katz (Leiden 1992), 9-52 [Panels of the 7the World Sanskrit Congress, 1987, Vol. 11].
4. Prem Lata Sharma, "Rāgā-lakṣaṇā-vicāra," new shastric preface for Omkar Nath Thakur, *Saṅgītāñjali* II (Varanasi 1975) [typescript pp. 10-21].
5. Harold Powers, s.v. *India* I ("The region, its music and music history"), *India* II ("Theory and practice of

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classical music"), in *The New Grove Dictionary of Music and Musicians* (1980), IX, 69-141.

6. Harold Powers, "*Saṅgīta-ratnākara* through the ages: form versus content," *in Śārṅgadeva and his Saṅgīta-ratnākara: Proceedings of the Seminar Varanasi, 1994*, ed. Prem Lata Sharma (New Delhi: Sangeet Natak Akademi 1998), 15-24.
7. Prem Lata Sharma, ed. *The Rasavilāsa of Bhūdeva Śukla* Poona: Poona Oriental Book House, 1952.
8. Prem Lata Sharma, "Rasa theory and Indian music," *Sangeet Natak 16* (April-June m1970), 57-64, p.63.
9. Ānandavardhana, *Dhvanyāloka*, edited and translated K. Krishnamoorthy (Dharwar: Karnatak University 1974), 198/9, 206/7.
10. Prem Lata Sharma, "*Rāga* and *rasa*," in *Report of the Twelfth Congress* [of the International Musicological Society] *Berkeley 1977*, ed. Daniel Heartz and Bonnie Wade (Kassel 525-30).

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OUR BEHANJI

C.V. Chandrashekhar

It was my good fortune to have been a close 'bhai' (brother) to our most revered 'Behanji' during my long sojourn in the holy city of Kashi. I had had a distant acquaintance with her as a student of the Banaras Hindu University in 1954-56 when I was toying with the idea of becoming a scientist and doing my Masters degree in Botany. I knew very little of her then except that I used to see her as a devoted disciple of Pandit Omkarnath Thakur who headed the then Music College of the University situated on the first floor of the Ruia hostel. But I always found her noting down something or the other which were probably her early jottings in the making of the greatest musicologist that the country has produced.

But it was not until the early seventies that I came in close contact with her when she, along with scholars like Dr. Vidya Niwas Misra, Dr. Reva Prasad Dwivedi and Dr. Kamalesh Dutt Tripathi, mooted the idea of forming a forum for Nāṭya, an amalgamation of Sanskrit Literature, Sanskrit Drama, Music and Dance and named it 'Abhinaya Bhāratī'. She involved many musicians, dramatists and particularly me and my wife, Jaya, as dancers as we formed the core ingredients for the visuals. Under Behanji's able guidance, we started presenting visuals in the form of dance, music and drama. This to me and Jaya was a great period of learning and sharing. Our dormant love for the Sanskrit language was rekindled by our association with Behanji. Behanji, apart from being an erudite scholar and teacher, was always an ardent student in wanting to enrich her knowledge all the time. She had studied the Nāṭya-Śāstra well but she opined that it was a relearning process with a different perspective when she

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started teaching us the 'Pūrvaraṅga' chapter of the Nāṭya-Śāstra prior to our staging the Sanskrit play 'Mālavikāgnimitram' at Ujjain. The reconstruction of the theatrical, musical and dance aspects of this important feature of the Sanskrit drama made her so much richer, she said, when 'Śāstra' and 'Prayoga' joined hands. Again, when we were studying the 'Nartanādhyaya' of the Saṅgīta-Ratnākara with her, we used to reconstruct the different Sthānakas (static postures), cārīs (the leg movements), Nṛtta hastas (Iit. hand movements) etc. of the text. Behanji would get up every other minute along with us to try each one of the movements. Not that she ever wanted to dance but felt that in order to understand the kinetics of a movement one had to experience them through one's own body. The ever inquisitive student in her made her throw all her inhibitions to the extent that she would herself laugh at her trials. We never were satisfied with just a literal translation of the text but would go through a thorough study on the commentaries of these texts. The works of Abhinava and Kallinātha became more meaningful to me than those of Bharata and Śārṅgadeva. I have been a dancer and teacher for so many decades but it was Behanji who made me realize the importance of the Lakṣaṇa-Lakṣya relationship.

Behanji was a fine administrator too, apart from being an academic. As the head of the department of Musicology, Dean of the Faculty of Music, Performing Arts, and sometimes Dean of Visual Arts also, at Banaras she brought in a lot of discipline and reforms. She was never afraid of threats and faced difficult situations with strong, bold decisions. These qualities in her enabled her to complete her term as the Vice-Chancellor of the Khairagarh University successfully.

Behanji's prowess as an organizer, par excellence, was seen at the innumerable number of seminars she had organized during her association with the Universities of Banaras and Khairagarh and later with the Sangeet Natak Akademi as its Vice-Chairman. She would personally look into every detail

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and supervise the ever so many requisites of organizing a seminar. She believed in simple living and was a very compassionate person. She had helped a number of poor and needy but bright youngsters and looked after them and educated them as her own children. As a dutiful daughter she took care of her demanding mother all her life. Sometimes Behanji's mother wouldn't let her take a flight for fear of an accident. Her food habits were simple and almost throughout her stay in Banaras she believed in having fresh cow's milk at home by rearing cows at home, sometimes a handful of them, even if they were dry.

Throughout my professional career Behanji was a great pillar of support. For most of my choreographic works it was to her that I went for help for selection of verses and ślokas that I needed. She opened my eyes to the existence of so many literary works. Even after I left Banaras and shifted to Baroda, Behanji would select verses and send them to me by courier with translations and alternatives. For many of my lectures in seminars Behanji's help and advice has been tremendous. She always gave without expecting anything in return. Our only complaint to her was that she over-strained herself even when she wasn't keeping good health. She worked and worked till the last minute of her life but has left behind a very good band of scholars, students, friends, well-wishers to complete her unfinished research works and publish them. I owe a deep sense of gratitude to our dear Behanji who was a great teacher, friend, philosopher, guide and a wonderful person to me.

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A Great Scholar & Activist

N. RAMANATHAN

When I was informed that Dr. Prem Lata Sharma had died on 5 December 1998, I sent an e-mail to Prof. Edward Henry of the Department of Anthropology at San Diego State University in Californa, U. S. A., conveying the sad news. In his reply, he said: "An obituary citing her important contributions would itself be a useful contribution." This is that obituary article.

Dr. Prem Lata Sharma's life, in a way, symbolised the growth of musicology, perhaps a school or line of musicology, in India. However, although her primary involvement was with musicology, she was as well deeply into many related disciplines like philosophy, aesthetics, poetics and music composing and was associated with the revival of art-forms like dhrupad and the documentation of many others. Thus, casting even a cursory look at her academic life and achievements would amount equally to taking a look at the growth of a wide spectrum of culture in this country.

In spite of the great volume and depth of her contribution, Dr. Sharma did not become a household name in the world of music as perhaps V.N. Bhatkhande and P. Sambamoorthy did. This can be explained by the simple fact that she never wrote any text-book for undergraduate or postgraduate courses, or introductions to glossy books of the kind that normally catches our attention in a bookshop in a five-star hotel or in an airport. She was a scholars' scholar and her work remained at a high, scholarly level.

The academic life of Dr. Sharma, who was born on 10 May, 1927, at Nakodar in Punjab, can be roughly divided into four stages—her days as a student and teacher at Banaras Hindu

* With courtsy N. Pattabhi Raman, Editor-in-chief, Sruti, Chennai.

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University (BHU), in particular her tutelage under and association with Pandit Omkarnath Thakur; the period when she headed the Department of Musicology and the Research Section at BHU, her tenure as Vice-Chancellor of the Indira Kala Sangeeta Viswavidyalaya (IKSV) in Khairagarh and the subsequent period of retirement; and her unfinished tenure as Vice-Chairman of the Sangeet Natak Akademi in New Delhi.

I was associated with Dr. Sharma from only 1969 onwards. Hence I do not have a first-hand knowledge of her career earlier. Nor do I have exact dates of many events and milestones in her life and career. I seek, therefore, to trace the blossoming of her intellectual study of music rather than paint the portrait of her personality.

Dr. Sharma was honest and frank in declaring that her entry into the field of musicology was an accident. Initially, her interest was in Sanskrit studies; in fact, her doctoral dissertation was on Sanskrit poetics relating to Rupa Gosvamin's works. Her supervisor and mentor was the noted Sanskrit Professor, Dr. P. L. Vaidya. It was in extension of this pursuit that she translated Śrī Rūpa Gosvamin's *Bhaktirasāmritasindhu* which was published by the Indira Gandhi National Centre for the Arts early in 1998.

Dr. Sharma's grounding in Sanskrit, especially in the poetics and aesthetics of drama, is evident also in the many lectures she delivered on the Rasa concept and on the relation of Rasa to music. The book *Rasa Siddhanta* (Hindi, 1988), a compilation of three lectures she delivered under the auspices of the Hiranand Sastri Memorial Lecture Series conducted by H. S. Vatsyayan 'Agyeya', was an outcome of the years she spent thinking on the subject. She also organised for the SNA a seminar on 'Rasa in the Arts' in 1997. Before her death, she was engaged in organising, for Jñana-Pravaha, a centre for cultural studies in Varanasi, a seminar on 'Dhvani : An Enquiry into the various facets of Sound explored in Indian Culture', scheduled for the first week of March 1999.

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In the early ninteen fifties, Dr. Sharma joined BHU's College of Music and Fine Arts, which was also called the Śrī Kalā Sangeeta Bhāratī, and learnt vocal music. In 1950, Hindustani music maestro Pandit Omkarnath Thakur had been entrused with the task nurturing it, and he was as interested in the study of theory and history of music as he was in the performance of it. He brought out graded text-books—*Sangeetanjali*, in six volumes—containing notations of songs, ālāpa and tāna and notes on theory and history for music students. Dr. Sharma was closely associated with the preparation of this and other books of Panditji, sometimes as a scribe and sometimes as a co-contributor. This association, perhaps, gradually drew her from Sanskrit poetics into the discipline of music. After Panditji's retirement, she served as Principal of the College for some time.

During Panditji's tenure, a Section for Research in Music had been instituted and was run under the supervision of Alain Danielou, a scholar from France who had also been associated with the Adyar Library of the Theosophical Society in Madras and the French Institute of Indology in Pondicherry. Dr. Sharma took over the leadership of the Research Section in 1957 after the departure of Prof. Danielou. The first issue of *Nada Rupa*, a journal intended primarily to bring to light the work done in the Research Section came out in 1961. The second and, as it turned out, the last issue of the journal was published in 1963. While the first issue presented research articles from various scholars, including one each from Vasudeva Sastri of Tanjavur, P. Sambamoorthy and Parur Sundaram Iyer, the second issue was devoted predominantly to the work of the Research Section. Important information from unpublished manuscripts of texts on music, including those from *Sangeetaraja* of Kālasena (Kumbhakarṇa), *Bharatabhāṣya* of Nānyadeva and *Rasa Kaumudī* of Śrīkaṇṭha and articles on Western aesthetics can be found in the issues.*

* Those articles are now reproduced in this book.

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While the first two chapters of *Saṅgītarāja* were published as Volume 1 in 1963, under the editorship of Dr. Sharma, the remaining chapters, for reasons unknown, never saw the light of day, even though they had been printed. The Research Section had also prepared indices of musical terms found in the Mahābhārata and the Rāmāyaṇa, but these too were never published. The Research Section began to acquire copies of manuscripts of valuable music texts from various libraries in India and abroad. Thus the thrust of the Research Section in music was more towards the study of primary and secondary literature, mainly in Sanskrit.

As a disciple and associate of Omkarnath Thakur, Dr. Sharma inherited the master's likes and dislikes. Omkarnathji, as a product of Vishnu Digambar Paluskar's school, was a severe critic of the theories of Bhatkhande. He also had severe ideological differences with Kailas Chandra Deva Brihaspati, a contemporary musicologist. The result was quite a few heated exchanges in the columns of music journals. However, after some years, the differences were buried and Dr. Sharma and Dr. Brihaspati became mutual admirers and Dr. Sharma began to accept the interpretation the latter had given for Śārṅgadeva's Dhruva-Chala veena-s which had been quite an enigma for scholars. Also, years later, in the nineteen eighties, when one of her students, Dr. Tej Singh Tak (presently at the Bhatkhande Sangeet Vidyapeeth, Lucknow), was working on the subject of 'Musicological development in the post-Bhatkhande period' for his doctoral dissertation, she discovered for herself the many positive aspects of Bhatkhande's contributions and never felt ashamed to admit the prejudice she had nurtured till then. When Omkarnathji, during one of his visits to Delhi and the Delhi University, happened to meet Professor V.V. Sadagopan in the music faculty and sit in his calss, he developed a lot of admiration for this southerner. Dr. Sharma followed suit and she too developed a lot of respect and affection for Prof. Sadagopan;

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in fact, she began to associate herself with all his academic endeavours, like the Tyaga Bharati mission for music for children, the *Indian Music Journal,* etc. Prof. Sadagopan too used to visit Varanasi regularly to take part in seminars, lectures and music performances. Dr. Sharma's affection and regard for Sadagopan's ideals lasted even after the latter's disappearance and she continued her support to the mission carried on by his disciple Sriram Bharati. She took time off to visit Bharati every time she was in Chennai and invited him over for many of her academic meetings.

In 1960, Dr. Sharma attended the annual conference of the Music Academy of Madras and read a paper on 'The Ancient Grāma System and Its Distortion in the Medieval Times'. Dr. Harold Powers, a musicologist focussed on Carnatic music and presently Professor of Music at Princeton University in the United States, who attended the lecture, found the exposition so scholarly and lucid that he switched his loyalty to Hindustani music and went to Benaras to study under Dr. Sharma. As a votary of Carnatic music until then, he had studied it from, among others, Musiri Subrahmania Iyer and R. Rangaramanuja Iyengar. The subject of his doctoral dissertation, submitted in 1958, was: 'The Background of the South Indian Raga System'. As a result of his stay and study in Benaras, he became one of those rare scholars with in-depth knowledge of both systems of Indian music. This experience also helped him in writing the principal portion of the section on Indian music in the *New Grove's Dictionary of Music and Musicians;* it was a masterpiece. Ever since, he has remained a great authority on the two systems and has been a permanent participant in all the seminars organised by Dr. Sharma.

Dr. Sharma was also closely associated with some great saints and spiritual personages. She organised a few series of

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* भक्ति-संगीत-जगत् के लिये बहुत दुःखद घटना है कि अभी 5 नवम्बर, 2000 को श्रीराम भारती भी देह छोड़कर अपने गुरु श्री V.V.Sadagopan के स्वरूप में लीन हो गये।

ऊर्मिला शर्मा

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lectures of Dr. Vimala Thakar of Mount Abu, a philosopher and public speaker, at BHU. She translated, into Hindi, *Japa Sootram,* written in Sanskrit-Bengali by Swami Pratyagatmananda Saraswati, the teacher and friend of Sir John Woodroffe. She was also a serious student of Gopinath Kaviraj, the famous Tantric philosopher. She used to visit him at the ashram of Anandamayi Ma on the banks of the Ganges regularly.

Around 1965, the structure of the College of Music & Fine Arts underwent a change. The music section of the College was divided into three departments, devoted to vocal, instrumental and musicology respectively. Dr. Sharma headed the Department of Musicology and the Research Section was attached to it. The Department and the Research Section were located in a separate building called Gujarat House (named so perhaps because it had been raised out of the donation given by a philanthropist from Gujarat), about a hundred metres from the main circular building which housed the departments of vocal and instrumental music. As head of the separate department, she did a lot of groundwork and in 1967 launched a post-graduate course, as well as master's degree programme, in Musicology Department, as well as a graduate course in musicology had been established in an Indian university. The course content was very haeavy, requiring study of Sanskrit language, Sanskrit texts in music, some outline knowledge of Souh Indian music, basic musicological theories and aesthetics of Western music, Indian philosophy, poetics and drama. An expert for teaching Sanskrit had always been a part of the Faculty of the Music College and now this teacher came to be attached to the Department of Musicology. The course content was also quite unsparing with regard to the level of music performance. Thus the course demanded high musicianship and intellectual equipment from the student, an ideal preparation for serious research. The course started with just one lady student*

* Who became the Head of Deptt. of Musicology in I.K.S.V. Khairagarh (74-93) and then in B.H.U. (93-96) i.e. Dr. Subhadra Chowdhary.

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admitted in 1967 and I enrolled as the second student in 1969. To accommodate the student with a background in Carnatic music, the department organised a practical course in this music. The course leading to a master's degree in musicology started to attract students; she placed emphasis on quality rather than numbers.

Dr. Sharma insituted as well a diploma course in music appreciation intended primarily to introduce Indian music to foreign visitors of whom Varanasi always had many. She raised the level of teaching if she found that one or more students were intellectually of a high calibre; thus, occasionally a diploma class session would appear not dissimilar to that of a M. Mus. degree class.

The nineteen sixties also saw the opening up of research towards Ph.D. degree. N. Rajam, the now renowned violinist, was among the first to follow this path; her research topic was : 'A Comparative Study of Ragas and Talas in Hindustani and Karnataka Music'. The seventies (upto the early eighties) saw a great increase in Ph.D. research scholars and also a great number of foreign scholars coming to study with Dr. Sharma or to affiliate themselves with the Department. Indian research students included Subhadra Chaudhary (Metre and Compositional Types in Indian Music), presently retired and settled in Varanasi; Indrani Chakravarty (Contribution of Instruments to the Development of Swara and Raga) presently Vice-Chancellor of IKSV; Dr. N. Ramanathan (Musical Forms of *Sangeeta Ratnakara* of Sarangadeva), presently Head of the Department of Indian Music, Madras University; Vidya [Kalvint] Katgade (*Natya Sastra*), Kanpur; Tej Singh Tak (see above) Lucknow; Ritwik Sanyal (Philosophy of Music), BHU; Kamala Nautiyal (*Sangeeta Pārijāta*), now in the United States; Anil Behari Beohar (*Bṛhaddeśī* of Mataṅga), now a Reader at IKSV; and Sudhakar Bhat (Stringed Instruments) now Professor at BHU. The foreign scholars included Edward Henry (Folk Music of the Bhojpuri Region) now back in the U.S.; Wayne Howard (Sāma

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Gāna) now in the U.S.; Indu Rama Srivastava (Dhrupad), in Holland; Bettina Baumer (Philosophy and Ancient Indian Architecture), till recently with the IGNCA; Ranganayaki Ayyangar (*Raga Vibodha*), now retired in Chennai; Lewis Rowell (Musical Thought in Early India) back in the U.S.; James Arnold (Sruties etc.), back in the U.S.; Allyn Miner (Urdu and Persian Texts on Music), in the U.S., again; Nalini Delvoye (Dhrupad texts), now in France; Hariotte Hurie of the U.S. studied for the M.Mus. Degree, while Nelly Van Ree Bernard (Holland) and Bettina Baumer (Austria) were serious students of the music appreciation course. Nelly later authored a book on Hindustani music titled *Introduction to the Construction of Hindustani Music*.

The most important development that took place during this period was the initiation of the practice of reading Sanskrit texts on music. Every day there would be a session of three to four hours devoted to the reading of texts, together with explanations, and all the students of the Department, visiting scholars and some interested outsiders would be present. Some of the texts covered during these sessions were: *Sangeeta Ratnakara* of Sarangadeva (all the chapters); Bharata's *Natya Sastra* and the terse commentary of Abhinavagupta thereon (chapters 1, 4, 5 and 6, as well as chapters 28 to 34 on music. *Swaramelakalanidhi* of Ramamatya; *Chaturdandiprakasika* of Venkatamakhi; *Raga Vibodha* of Somanatha; and *Sangeeta Parijata* of Ahobala. Some texts or chapters took more than two or three sessions to cover. The whole atmosphere was that of an ancient and traditional Indian class room. The Department and the environment became almost an object of envy for the other departments of music although they used to make fun by saying: "While we sing music, they, at the Gujarat House, read music."

Ranganayaki Ayyangar's association had a great impact on Dr. Sharma's musicological perspective. A remarkable singer in the Carnatic tradition, Ayyangar had spent some

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years in the United States and had become a scholar in Western music as well. Dr. Powers was her advisor for her Ph.D. work on *Raga Vibodha* and Dr. Sharma later became her external adviser. Dr. Sharma was greatly impressed by Ayyangar's scholarship, as well as her music. Ayyangar's western musicological approach and the American trait of questioning everything that she had acquired ushered in a rather different demeanour in the śiṣya's approach to the guru in the Department. Earlier the students were always timid and seldom expressed their mind or their views with regard to interpretation of texts. Although initially shocked by Ayyangar's bold approach, the students gradually gathered courage to let their doubts and views be known. Dr. Sharma was not merely quick to reconcile herself to the change, she welcomed it, and this helped her get closer to the students. She viewed Ranganayaki Ayyangar as a scholar complementing her role in the Department. They envisaged preparing together a book on Indian musicology. combining both the Indian and Western aproaches, but the project never got completed. In the event, Ayyangar left and joined the Sangeet Natak Akademi as one of its Assistant Secretaries.

Another very strong musicological influence on Dr. Sharma came in the person of Mukund Lath, whose doctoral dissertation—*A Study of Dattilam*—had come to Dr. Sharma for evaluation. The contents at once revealed a scholar of extremely high calibre who also had a deep knowledge of music, Sanskrit and philosophy, as well as a strong grounding in methods of textual criticism of India and the West. Even before the formal award of the degree, she invited Lath to participate in a seminar on Language and Music at BHU. Such was Dr. Sharma's alacrity in recognising and appreciating scholarship. The principal merit of Lath was the way he had tackled the commentary of Abhinavagupta which he liberally used in establishing his thesis. Lath himself, too, could not believe that there was music department in India where reading

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sessions in *Abhinavabharati*, the commentary on *Natya Sastra*, were being held. Thus began a long association between the two great musicologists.

Abhinavagupta brought about another academic friendship. In 1970, the Sangeet Natak Akademi had organised a seminar on 'Science and Music' at which Dr. Sharma was highly impressed by a paper presented by Dr. R. Sathyanarayana of Mysore. Sathyanarayana had drawn heavily from Abhinavagupta's commentary to explain the concept of śruti. In December 1970, Dr. Sharma had been deputed as an observer to the Annual Conference of the Madras Music Academy. She extended her trip to visit Mysore to interact with Sathyanarayana and the association continued.

At the Reserach Section of the Department, Dr. Ravindra Kumar Shringy, a Reserach Assistant, had taken up a project of translating Sarangadeva's *Sangeeta Ratnakara* into English. Done under the supervision of Dr. Sharma, the translation of the first chapter came out as the first volume. Before the second volume, containing the second, third and fourth chapter could be published, Shringy died. The author had prepared a draft of the fifth chapter also but this has remained to be published.

One occasion when the whole Department—the faculty, students, research scholars and the staff of the Research Section—got together on a joint project was when Dr. Sharma initiated the preparation of a comprehensive bibliography on music. The compilation covered books on non-Indian musics and books in all languages in India. This was an appendix to a paper she had presented entitled 'Review of Available Musical Literature of University Level and Future Requirements', at the University Level organised by Professor Lal Mani Mishra at the Faculty of Music in BHU.

In the first half of the seventies, Dr. Sharma entered a new arena, namely, composing songs and setting tunes for dance and drama songs. In 1973, BHU participated in the annual Kalidasa

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Jayanti in Ujjain. Dr. Sharma had directed a dramatic feature called *Kalidasa's Sangeetam*, a music and dance presentation of extracts from Kalidasa's works. This brought her close to dancer and choreographer C.V. Chandrasekhar (and his dancer-wife Jaya), who was a lecturer on dance at BHU's Women's College, Shree V.S. Smart (a renowned artist in painting, then a senior lecturer in Painting-Women's College, B.H.U.) who was a great help in engineering the stage property according to N.S. as well as to Sanskrit Professor Kamlesh Dutt Tripathi. She followed this successful endeavour in the subsequent years by staging three Sanskrit dramas: Kalidasa's *Mālavikāgnimitram*, Bhavabhuti's *Uttara Rāmacaritam* and Viśākhadatta's *Mudrārākṣasam*. Each of these required a lot of research. The most important was the reconstruction of the poorvaranga, the music and dance presentations and some rituals that constituted the preliminaries of a drama of Bharata. Therefore she made a serious study of the fourth and fifth chapters of the *Nāṭya Śāstra*, with a view to correctly understanding each item of the poorvaranga and interpreting authentically the gait and musical details with respect to tāla, etc. The collaboration with the Chandrashekhars and Kamlesh Dutt Tripathi also led to reading of the chapter of *Sangeeta Ratnakara* on dance with the Chandrashekhars. Even after the Chandrashekhars left for Baroda to join the dance department of the Maharaja Sayajirao University, Dr. Sharma continued her collaboration with them on dance productions of themes tuned by her, as for instance the production of *Bhramara Geeta*, (Music of the Bee) based mainly on verses selected from Śrīmad Bhāgavatam and Hindi Poet Nandadas.

Dr Sharma and Professor Tripathi, who both became closely associated with the Kalidasa Academy in Ujjain, launched a mammoth project, that of editing and translating Bharata's *Nāṭya Śāstra*. Dr. Sharma took responsibility for the music chapters and the music portions of the other chapters. At her death, she had completed the translation, into both English and Hindi, the main text of the 28th chapter, along with the

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purport of Abhinavagupta's commentary; and was still working on the 29th chapter.

Damodara Hota and Sunil Sathpathy, two students of Omkarnath Thakur hailing from Bhubaneshwar, came to regard Dr. Sharma as their guru after the demise of Panditji. The association led Dr. Sharma to visit Orissa regularly. She even supervised Hota's doctoral disserataiton on Odissi music. She also began to appreciate, though slowly, the individual form and style of that music.

Dr. Sharma and Dr. Ranganayaki Ayyangar collaborated with each other to organise a Dhrupad mela during the latter's tenure at the SNA. In the early seventies, Rajeshwar Acharya, a disciple of Omkarnath Thakur, organised a Dhrupad Mela in Benares with support from Professor Lal Mani Misra and Dr. Sharma. It was almost the first attempt to revive the art-form that was losing popularity. Dhrupadiya-s gladly cooperated and the seminar on dhrupad held as part of the festival found Dr. Sharma endearing herself to the performers. They found in her a scholar who understood the art-form and with whom they could communicate effectively on its theory and history. In the early seventies, Dr. Sharma had edited for the SNA, on the basis of two Persian manuscripts, the song texts of dhrupad composed by Nayaka Bakshu. Published in 1972, under the title of *Sahasarasa*, the book carried a very erudite introduction written by her, including a note on the role of text in musical compositions. Dr. Sharma had herself composed a few dhrupad songs. Although not a dashing stage performer, she had given quite a few vocal concerts and used to regularly perform at the Vishnu Digambar Jayanti Music Festival annually organised by the Music College at the Malaviya Bhavan, BHU.

The Dhrupad Mela was the harbinger of a movement to revive dhrupad. During Dr. Ayyangar's tenure at the SNA, the Akademi took over the organisation of the festival and the event staged in Brindavan in 1979 was a great success. The revival of dhrupad then became an important item in the

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agenda of Bhopal's Bharat Bhavan too, with which again Dr. Sharma was associated.

Dr. Sharma had a great role to play not only in the revival of dhrupad as an art-form but also in the encouragement of many singers, pakhawaj players and Rudra veena exponents. Her passion for the art-form prompted the former Maharaja of Benaras to request her to take charge of editing an annual journal on dhrupad. From 1986 to 1995, She produced 10 volumes, containing research articles, accompanied by synopses in English for Hindi articles and vice versa; they required great effort on her part. She, however, got scholarly support in the form of regular contributions from Ritwik Sanyal and Françoise 'Nalini' Delvoye.

Dr. Sharma's rapport with the performing artists also drew her to the Sangeet Research Academy (SRA), Calcutta, an organisation instituted to offer music instruction by highly acknowledged artists in the traditional guru-śiṣya method. She became a regular visitor to the organisation. Her lectures at SRA made her a hit not only with the students but also all the traditional musicians, especially the gharanedar musicians who swore by different gharana traditions. She was a consultant for almost all the projects of the SRA. The invaluable brochures brought out in connection with the Festival of India in the U.S. (1985) and the international seminar on Rhythm and Tala (1986) organised by the SRA were both designed chiefly in consultation with her. She was the editor of the journal called *Gaveṣaṇā* launched by it and even edited the manuscript of the book *Bhāratīya Sangeeta kā Itihāsa* (Hindi) written by Thakur Jaideva Singh and helped in all stages of its publication. Also, during her association with SRA, Anant Vaidyanathan, an SRA scholar and executive who is presently with the Gramophone Company of India, became an 'unenrolled' student of Dr. Sharma. Vaidyanathan was the 'inspirer' and 'pusher' behind many of the musicological contributions of Dr. Sharma and she sought his participation in her projects with other organisations

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too. Dr. Sharma was also a permanent partcipant, as well as the chief guest, in all the seminars and workshops organised by the Mumbai branch of the S.R.A., in collaboration with the Music Forum of the city.

Dr. Sharma's frequent visits to Calcutta also brought her into contact with Guru Bipin Singh, the renowned Manipuri dancer and teacher, who is also a scholar with many edited music texts and works on Manipuri tāla's to his credit. Through this association, she gained an intimate knowledge of the music and in particular of the tala-s of Manipur. She had high regard for Guru Bipin Singh.

In the second half of the nineteen eighties, Dr. Sharma assumed the post of the Vice-Chancellor of the Indira Kala Sangeeta Viswavidyalaya (IKSV) in Khairagarh. Almost immediately, in 1986, she got published the text of Lakshminarayana's *Sangeeta Sooryodaya* edited by Kantaprasad Tripathi of the Research Section of IKSV. She herself supervised the translation and her own input into the work was high. Almost the same time, Bhatkhande's *Meri Dakshin Bharat ki Sangeet Yatra* (My Musical Travels In The South), translated from Marathi into Hindi by Professor A.C. Chaubey, was published. In May, 1987, Dr. Sharma called a meeting of all her students to celebrate her sixtieth birthday in Khairagarh. The birthday was only an excuse, for in reality she had called all of them (each occupying a position at one teaching institution or the other) to express her anguish at the deplorable standard of the text-books that were being prescribed for use in the various universities. She wanted to produce a new text-book and she appealed to each student to prepare one section each, as assigned by her.

Dr. Sharma, who had accepted the IKSV Vice-Chancellor's post with enthusiasm, entertained hopes of improving the academic standards at the university. Unfortunately, due to some unforeseen turn of events, she suddenly lost interest and became very detached in her

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relationship with the university. It was at this time that she was appoineted as a member of the commission appointed by the Government of India to go into the working of the Sangeet Natak Akademi, the Lalit Kala Akademi, the Sahitya Akademi and the National School of Drama. This assignment brought her close to the late P.N. Haksar, chairman of the commission, and she developed a very high regard for him. Her association with him continued even after the completion of the commission's work. She also got into serious academic work, writing papers, articles and books for the Indira Gandhi National Centre for the Arts (IGNCA). She held Dr. Kapila Vatsyayan, Director of the IGNCA, in high esteem and as a role model. The two remained in close contact with each other from this period on.

With her increasing involvement with the academic work of IGNCA, Dr. Sharma seemed to return to her early days as a research scholar and became totally immersed in reading and writing. She returned to Benaras and settled down in a house just by the side of the BHU campus. She organised a mini research centre called Āmnāya, with strong support from her sister Dr. Urmila Sharma (a great Sanskrit scholar who has specialised in Advaita Vedānta and grammar and who has for the most part lived with her) as well as from Dr. Niharika Lal, a research assistant. She also constantly sought advise from the great scholar, Dr. Vidya Niwas Mishra, of Varanasi and undertook many a small project in association with him. Her house became a gurukula, with teaching and research work going on all day and with a stream of students and scholars from India and abroad visiting her and some even staying there. Dr. Allyn Miner (USA), N. Mokham Sing (The Netherlands) and Mirjana Simundza (USA) were among the many who benefited from the text-reading sessions.

From here, she wrote for IGNCA scholarly notes on some terms which were included in the various volumes of its *Kalātattva Kośa*. She edited and translated Matanga's

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Bṛhaddeśī, with the assistance of Dr. Anil Behari Beohar who had prepared his doctoral dissertation on this work. The book, in two volumes, was published by the IGNCA. Dr. Sharma had planned to write a critique to be included in the third volume. She also re-edited the book called *Thirty Songs from The Punjab and Kashmir* for which staff notation had been prepared by Ratan Devi with the collaboration of Ananda K. Coomaraswamy. She was also in the process of editing the text on music in Sanskrit— Nānyadeva's Bharata-Bhaṣya—which is scheduled to be published by the IGNCA.

Dr. Sharma also undertook, some of them for associates from other organisations, the documentation of many artists and art-forms—the famous dancer Nataraja Ramakrishna, Manikyamma's abhinaya for *Adhyatma Ramayana;* the abhinaya of the Chakyar-s for Koodiyattam plays; and a Harikathā presentation in Sanskrit by Umamaheshwari of Andhra. She also organised seminars to commemorate the birth centenaries of Thakur Jaideva Singh and Pandit Omkarnath Thakur, and, in anticipation of the celebrations of these events, she collaborated with *Sruti* magazine in developing the materials for the special features published on these personalities. She became serious in investigating and unearthing the musicological contribution that had taken place in the period 1800 to 1930. (Although the recent past, the period seemed to be quite dark.) The Ṭhakur Jaideva Singh centenary seminar was devoted to this period and scholars threw light on contributions in various languages. The proceedings have been taken up for publication by the SNA.

Around 1994, Dr. Sharma was appointed Vice-Chairman of the Sangeet Natak Akademi. Apart from advising and assisting the Akademi in its documentation activities, she organised three important seminars on areas that had been close to her heart—Sarangadeva's *Sangeeta Ratnakara* (1994); Matanga's *Brihaddesi* (1995); and Rasa in the Arts (1997). The proceedings of the first seminar, as edited by her, were

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published in 1998; at her death, she was working on the proceedings of the other two. These three seminars could be said to stand out as models in terms of conception, design and implementation, She was perhaps the first academically active Vice-Chairman of the SNA, and involved as she was in all aspects of the Akademi's work programme, she was the source of great strength to its Secretary, Usha Malik, and her successor incumbent Sharbari Mukherjee. Her excellent rapport with artists was also a great asset to the Akademi.

As indicated in the beginning, this article has focussed not on Dr. Sharma's personality but on her career and accomplishments which paralleled—and contributed to—the cultural map of the country. Musicological research employs a variety of tolls. Dr. Sharma, to start with, gave a fillip to the research on music based on Sanskrit texts. There were others who had only contempt for Sanskrit studies and prided themselves on their reliance on texts in Urdu and Persian and the regional languaes; some others who concentrated on the period of the British rule; and quite a few, armed with microphones and tape-recorders, concentrated on making field recordings and their subsequent analysis. But, ironically, none of them could resist being drawn towards Dr. Sharma, who came to symbolise the ultimate in musicological research and whose fundamental aim was to develop the ability to think on the abstract and conceptual levels.

I may have, without intention and certainly without malice, omitted references to a number of persons, events and achievements; perhaps I have also got some facts mixed up. I do hope all those who notice these lapses will be provoked to supply the missing information—or corrections needed—so that this record may be more complete.

Head of the Department of Indian Music,
Unversity of Madras,
who was a student of Dr. Prem Lata Sharma.

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The Other Persona

While Dr. Prem Lata Sharma is known as a musicologist, scholar, composer and academician, those who have studied with her or spent some time with her, especially during her days as the Head of the Department of Musicology at BHU, would be familiar with the homely householder that she was. 'New E-5', the staff quarters of BHU where she lived for more than 30 years, was a bungalow with living rooms in two floors, a big courtyard, a backyard, and large spaces on the side and front. Her mother and her sister, Dr. Urmila Sharma, lived with her. There were a number of cows and calves also in the compound who were taken care of as the main family members.

Dr. Sharma was an early riser and, after pooja, she would spend quite some time attending to the cows before going on to prepare breakfast. She would then meet visitors or take classes at home which used to be a common feature during vacation periods and weekends. (During vacation there would be classes in the afternoon too.) She would then turn to additional tasks in the kitchen, like churning butter, and cutting vegetables and then get down to preparing lunch. After lunch, by about one o'clock in the afternoon, she would be in the Department, which was about a kilometre and a half from her house. Till about 6.00 or 6.30 in the evening, she would take classes and do administrative work non-stop. She would usually walk back home, quite often accompanied by students and friends. Back home she would prepare dinner. These chores apart, she would personally attend to all the other related household work, like getting provisions and preparing pickles for the year. She was thus as much a householder as she was a career woman. In between her house work, she would utilise very possible opportunity to read the printer-proofs of the publications under preparation.

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Dr. Sharma's hospitality extended outside the house too. Everyday, she would carry a can full of buttermilk for the staff and students in the Department. Buttermilk provided a welcome break during the tough sessions with the Sanskrit texts. The tea session, of course, would be over before her arrival; she herself never took tea. And I cannot forget the affection with which she would send lunch every day for me and my wife when we had come down to BHU for a two-month stay to complete the Ph.D. thesis. And what I have to say for myself would be the voice of numerous other students too.

Many students lived with her in the house, sharing the house work. In the post-retirement days, her enthusiasm was even greater. She had moved into a house just outside the campus. Whenever there was a seminar organised by her in Benaras, she would invite all the participants to her house for a dinner, prepared by her with assistance from others. Whenever there was documenting of art-forms to be done, the artists normally stayed in her house. Thus Dr. Sharma never for a second in her life considered her householder role a burden or a source of interference in academic work. She enjoyed it and at the same time never held back any work, academic or administrative.

Strange

In her professional career at the Banaras Hindu University, although Dr. Sharma had become a Reader in 1957 and had officiated as the Principal, Head of a Department and even as the Dean of the Faculty, strangely she got elevated to the position of a Professor only in the early eighties. It was also a strange turn of events that one of the experts in the committee that selected Dr. Sharma as Professor was Prof. Seetha, Head of the Department of Indian Music, University of Madras, for whose Ph.D. dissertation Dr. Sharma had been one of the examiners.

N. Ramanathan

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Without Beginning Or End

N. PATTABHI RAMAN

I don't know when or where I first became acquainted with Dr. Prem Lata Sharma. I can't really remember, but perhaps it was at a meeting convened by the Department of Culture of the Ministry of Human Resource Development to discuss the outlines of a national cultural policy; or perhaps it was earlier at a national conference on music and dance convened in Calcutta by the Sangeet Research Academy. It does not matter when or where. To me, more important is the fact that I did get acquainted with her and that this acquanitance grew into something less ephemeral, something enduring, though I would hesitate to label this relationship as friendship despite the mutual affection that came to mark it.

Prem Lataji was a scholar and a lady, to adapt the American expression used to describe a man of similar accomplishments and mien as 'a scholar and a gentleman'. Her great scholarship has been detailed elsewhere. Equally important was the fact that she was deeply involved in many projects with many different people, underscoring her capacity to put aside prejudices, if any. She did not flaunt her deep knowledge of many subjects but neither did she hoard it like a miser. She shared her knowledge and insights with others and, while she did so in a manner that revealed her humility was as deep as her scholarship was great, she was assertive without being arrogant, gentle yet persuasive.

These attributes were fully on display when she participated in a seminar on Hindustani and Carnatic music which the Sruti Foundation conducted outside New Delhi in 1994 with a view to establishing the similarities and differences between the two systems. The seminar spanned

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eight days and it was a treat to watch her and listen to her illuminating different aspects or offering explications of difficult points. She did not arrogate to herself the role of a teacher; nonetheless it was a learning experience to the others participating in the discussions.

I had other occasions to interface with her. I sought her help when we decided to develop and publish a special feture on Thakur Jaideva Singh, the great musicologist and savant, in connection with his birth centenary. She reviewed the outline we had prepared and helped us select the right people to write about the different facets to Thakur Sahib's career and accomplishments. She herself wrote a piece in which, amidst deserved praise of two books authored by Thakur Sahib, she was mildly critical of him in saying that he was not as effective in writing about music as he was in talking about it. She was objective and fair as a true scholar should be. Yet, such is the belief in our country that we should not be even remotely critical when paying tribute either to the living or to the dead, that members of Thakur Sahib's family turned their collective face away from us. The only saving grace was that their ire was apparently directed more at *Sruti* then at the author of the article.

Prem Lataji had deep appreciation and respect for *Sruti* and its reach. She demonstrated this when she requested us to publish a special feature on Pandit Omkarnath Thakur in connection with the celebration of his birth centenary. In the event, she helped us not only by writing an article herself but also by identifying possible sources of information and other articles. We went beyond her list and requested—and secured—an article from a dispassionate and possible a slightly critical source, but she did not mind it at all. She was a true scholar indeed.

There was another occasion which gave room to her to be irritated with me. I was participating in a meeting at the Sangeet Natak Akademi during which I more than revealed my reluctance to go along with a sugestion made by her. She must have been sorely disappointed but presumably she saw my

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objection was rooted in a strict interpretation of the terms of reference of the group in the meeting of which we were participating. Neither then nor later did she show any displeasure towards me.

I was privileged to have Prem Lataji and her scholar-sister Urmilaji over for tea at Alapana on one occasion. It is a part of the memory of her I particularly cherish, though I have had the pleasure of her company at lunches and dinners during one seminar or another and especially during the seminar on Hindustani and Carnatic music systems organised by the Sruti Foundation. I remember that, during the seminar organised by us, she had brought some home-made preparations which she said were good for health and insisted that I share them with her.

I last met Prem Lataji at an international seminar on the teaching of Indian music held in Mumbai, April 1998. It was a warming experience to see her again. She spoke on the subject with the authority of experience and offered many deep insights into the problems in attracting committed research students.

Most recently, I had requested her to participate in the function at which the Sruti Foundation was planning to award the 1998 E. Krishna Iyer Medal to Kalanidhi Narayanan, on the day she would be inaugurating the Natya Kala Conference of Sri Krishna Gana Sabha. I was expecting her merely to send a letter of acceptance; instead , she telephoned me from Benaras and told me how she was looking forward to her participation in the event. I was deeply touched by the honey of affection in her voice.

The taste of that honey still lingers, along with memories of many other moments and events. It was my privilege to know this lady of deep learning and exquisite grace not only as Dr. Prem Lata Sharma, the scholar, but as Prem Lataji, the Behenji, as well. The memories are so strong and vivid that I feel the relationship between the great lady and me has survived her death.

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Behenji

HARRIOTE HURIE

If a beautiful tapestry has a golden thread woven through its design, it is curious and sometimes difficult to trace its path. So has it been for me as I reflect on the period of my life in which Behenji has both blessed and influenced me.

Dr. Lalmani Misra gave me three gifts in 1971: he made it possible for me to study vocal music in Banaras, lent me a tanpura, and best of all, sent me to Behenji to enroll in her own research/translation projects, teaching in the Musicology department and advising and assisting a number of visiting Sanskrit scholars. All these on-going commitments and the sudden eruption of the Bangladesh war did not hinder Behenji or diminish the warmth of her welcome to me and my husband.

During those first two years, I received, not only an excellent introduction to Hindustani and Karnatak music, but also some basic elements of the Sanskrit language by learning a few shlokas. Since there were blackouts during the war, our classes were held in the morning at Behenji's home. One of the highlights of each class was a taste of something freshly prepared. Behenji often joked with me that I liked analyzing the spices and means of preparing each dish as much as learning and analysing Hindustani music.

In 1976, I returned to Banaras for a four month visit. Behenji invited me to stay with her, her sister Urmila, and her mother. I felt fortunate, indeed. She and Urmila agreed to speak only Hindi to me and teach me orally, while doing other household tasks. Behenji invited me to audit the M. Musicology classes in addition to private vocal lessons with M. V. Thakar. I was delighted.

Much to my surprise, we received notification from the Fulbright Foundation that I was awarded the grant. Behenji and

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I went to Delhi, and she facilitated the acquisition from the Indian government of a student visa by making me an official registered MA student in the two-year musicology program.

As I learned about the history and theory of music in the Diploma course, I wondered what the Gurukul tradition must have been like. The six months that I lived with Behenji, Urmila, and another musicology student, Usha, I felt as if I was in the Gurukul. Behenji's generosity to have me live, study and travel with her, created the exceptional opportunity for me to experience the powerful synthesis of music, language, and culture. My learning and experiences during that time have shaped me as a musician, a scholar, and a person. One of the most obvious long term benefits was Behenji's and Urmila's tireless efforts to teach me Hindi. As a blind student, I did not have access to Hindi textbooks. This meant that all my learning was done through conversation. This tool alone, made possible the depth and thoroughness of my interviews and research.

Even though the Bangladesh War was in progress and I happened to be blind, Behenji took me on and we had morning classes at her home. From the beginning, I was struck by how she embodied hospitality and intellectual dialogue. I had already been cooking Indian food for several years and every lesson with her was accompanied by a delicious snack but with its historical or musical background. I remember vividly when she gave me a taste of amla fruit preserved in sugar syrup. I was astonished at all the tastes therein contained, but more amazed by how she used the amla fruit to guide me to an understanding of the theory of rasa. This was only the beginning of my good fortune. Under her generous tutelage, I completed my Master's in Musicology in 1978 and during that period I lived for six months with Behenji and her sister Urmilaji. I credit to dear Behenji my Hindi fluency, my rudimentary knowledge of Sanskrit, my understanding and appreciation of the development of music and music theory in India, and my delight in both eating and preparing Indian food. She opened many

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many doors for me even before I could articulate my questions. I feel specially blessed that I can still hear her voice and laughter in my mind. I imagine her saying to me: "Harriotte, it is simply another form of Anāhata, isn't it?"

I miss her greatly, and yet she lives in me and my teaching, performing, and loving Indian music. Bless you Behenji!

Behenji, though a serious scholar, also had a keen sense of humour which bubbled up like a spring at just the right moments. We laughed often and hard about the minor tribulations of ourselves and others. Once I was taken quite ill with a cold and fever. Bahenji heated mustard oil with methi seeds, and she vigorously rubbed the warm oil on my feet and wrapped them in cloth. Within moments the terrible congestion cleared up, and I could breathe again. I was unspeakably moved by her tender care and recognised that I was no longer a visitor but a disciple.

When I returned to Banaras in October 1989, with my husband, Eric Ranvig, and my four year-old son, Keeler Asheesh, Behenji and Urmila welcomed me, and us, home. This two year period was not only meant for my research on rare vocal compositions performed in Khyal but also for adopting an Indian daughter. It proved to be a very tough and long process in which Behenji did much to support us. She listened to our stories of struggle to get little Maya Bhairavi's court case for guardianship done, and when things looked utterly hopeless nearly eleven months after little Maya baby, was in our arms, Behenji took us to a well-known Marathi Astrologer. On his recommendations, Behenji arranged for a Vedic Puja at the Vishwanath Mandir. From that point on, our difficulties began to soften. Seven months later we were able to return to the U.S.

Neither Behenji nor I were regular in our correspondence, but it never seemed to hinder our connection. I was delighted when she had a phone installed. Whenever I

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called and spoke with her or Urmila, it was as if no time had passed.

In 1997, I returned to Banaras to interview a number of blind musicians. I was regretful that this meant I needed to travel quite a bit. I did visit with Behenji, and she had had some serious health problems, but that seemed scarcely to effect her hospitality, her scholarly work or her warm welcome to me. I had known of her health problems and had been quite worried. It was such a gift to be with her again. Once we shared the joy of meeting again she asked me what I needed, and before I knew it, there was a stack of five kilos of important books and publications on my lap. When I told her that I was in search of a book with the one thousand names of Vishnu to give a kind friend, suddenly she had that in her hand and gave it to me, as well.

I had dreamed of working with Behenji this spring (1999) on my doctoral research.

When I or anyone loves another deeply, there is a curious way that we feel that this individual may live as long as I do. I had prayed and hoped to see her once again. When I came to Banaras in March 1999–thanks to the dedicated, intense work of the Dhwani conference preparation by Behenji's sister Dr. Urmila Sharma--I felt Behenji's presence and blessing through the music, the papers being read and the affectionate and lively discussions which took place during the three-day conference. Behenji had planned this conference long in advance, and the shock of losing her in December 1998, would have had the friends and colleagues cancel it but for the steadfast work and encouragement of Urmila. Jñana Pravāha arranged it.

Dear Behenji,

Bless me with your generosity, your humor, and tenacity to complete each task and challenge I take on.

Your devoted disciple and friend,

Harriotte Hurie Ranvig (U.S.A.)

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Like A Mother At The Akademi

LEELA VENKATARAMAN

Dr. Prem Lata Sharma, Vice-Chairman of the Sangeet Natak Akademi and its Acting Chairman at the time of her death, represented a rare combination of incisive scholarship and great human qualities. She never sought the perquisites of office, nor entertained the notion that her official position gave her a special aura. It was through her qualities of head and heart that she earned the love and respect of all who worked with her or came into contact with her at the Sangeet Natak Akademi. She had the unique ability of making even those known for taking up adversarial positions against each other, work together with dedication for a common cause. Some of the reactions voiced by officials of the Akademi, after they heard about her demise, were: • "With her I felt protected and safe. Now I feel very vulnerable." • "My right hand is gone. All the plans for the Akademi's future are now in limbo." • "Now we have no Maabaap." The corridors of the Akademi's office at Rabindra Bhavan were abuzz with genuine expressions of grievous loss.

For one who could deliberate for days on the *Sangeeta Ratnakara* alone, learning sat lightly on her. As far removed from intellectual arrogance as one could imagine, she could interact with people of various levels. At discussions, she would listen quietly, making herself virtually invisible, till she was called upon to offer her comments—at which point she would invariably come out with a fresh and illuminating angle, reflecting her depth of learning and ability to look at a subject in its totality. And whenever she made a point, her approach was always analytical, never pontificatory.

In the short time that I came to know her in her capacity as the Vice Chairman of the Sangeet Natak Akademi, I always

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noticed, in any exchange, an open mind and a willingness to be convinced to a viewpoint different from the one she held. Ever wanting to be informed on matters outside her own areas of specialisation, she would accept the judgement of people who were by no means on the same level of scholarship as herself, but known to be informed on certain matters. Here was a humility which was unusual in one so well read.

I still recollect, in fairly vivid detail, her participation in the Natya Kala Conference at Sri Krishna Gana Sabha two years ago. She remarked on the opening day how, even with the progress we claim to have made, our thinking was shrinking into narrow horizons, when seen against the backdrop of our ancient thinkers who never missed looking at a subject in the larger pan-Indian dimension. I would be inclined to think of Dr. Prem Lata Sharma as a very traditional woman with a modern mind. There was nothing fossilised about her thinking which always had the good sense to temper textual reference with the experience of practice. No wonder that Dr. Kapila Vastyayan and Dr. Sumati Mutatkar, in their respective references to her during the condolence meeting at the Sangeet Natak Akademi, said that Dr. Prem Lata Sharma provided the vital link between śāstra and prayoga, theory and practice.

A strong sense of participation was a very vital part of Dr. Sharma's make-up, and in every event hosted by the Akademi, she became an involved participant, concerned about every aspect of organisation and performance. I had a confirming glimpse of her deep sense of commitment as an official of the Akademi, during the Nṛtya Parva Festival mounted on 23-30 November 1998 at the Rabindra Mandap auditorium in Bhubaneswar, just a few days prior to her demise. She was not in the best of health, but she sat through the lecdem sessions (10 am to 3 pm) on the music of Odissi dance and the evening performances (6 pm to 9.30 pm). All the time she was deeply involved as well. She dismissed outright

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any suggestion she might go shopping or sightseeing, "I have come for the purpose of this Nṛtya Parva and I mean to take in every bit of what happens", she said to me and added: "I have never been one to try and convert official events into sightseeing opportunities." In fact, in our exchanges which were not too many, the one point which seemed to rouse her ire was the issue of anyone using an official position for personal gain.

Dr. Prem Lata Sharma's easy accessibility made her an ideal target for the ever-enlarging tribe of journalists who wanted the ubiquitous 'few words' with her. Never impatient, she invariably obliged, in her direct and no nonsense fashion. Every time one entered her room in Bhubaneswar, it was to see her plying a former student, or a member of the Akademi staff, with sweets and savouries prepared lovingly by her own hand and brought all the way from Benaras. This intense concern for the welfare of the staff was one of her most lovable aspects.

It was fascinating to see the one-to-one relationship she had with every Sangeet Natak Akademi functionary reporting to her or asking her opinion on various matters.

I saw too a childlike delight in her greeting of old students who came to see her. Even while waiting for the Doordarshan team to arrive, clad in an Orissa saree as requested by the producer, there was an infectious enthusiasm, something she brought to bear on all her work.

But none of this meant a pliable individual. Dr Prem Lata Sharma knew her own mind , and there were no half way measures when it came to expressing herself on her assessment of a situation. Clarity characterised her comments. An example was provided in the recent lecture-demonstration sessions on Odissi music for dance, when in her concluding remarks, she hit the nail on the head by saying that the reason for the dilution of Odissi music lay in the state not giving to music its due space. For some time now, critics have been exercised about Hindustani and Carnatic influences creeping into music

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for Odissi dance, which they believe is diluting the regional flavour and making for a hybrid art-form, Having been treated to several streams ot traditional music in Orissa, Dr. Prem Lata felt that the problem lay in the composition-based and structured 'nibaddha' nature of Odissi music, with the 'anibaddha' or improvisatory elements having not developed at all. Any composition-based music can only appeal to limited audiences which understand the poetic beauty of the language, whereas Odissi dance had managed to acquire global fame. The suddenly burgeoning dance had to borrow for its abstract part from Hindustani and to a lesser extent from the Carnatic systems, because the comparatively undeveloped raga delineation and sargam in Odissi did not provide the ready material to go with abstract dance. Word-oriented music was all right for abhinaya, which was only part of the total dance structure.

The fault lay in sufficient platforms not being developed for the singing of concert music, for the raga got its full stature from constant singing and not from mere detailing of arohana and avarohana. "Music grows through usage and not from texts." These were her wise words to musicologists who are delving into the old texts and trying to reconstruct old ragas, each according to his interpretation. The way out of the peculiar situation today is for music to become an art-form which lives on its own strength. For this to occur, it is imperative to find platforms for the solo singer. Unlike other places in India which have found a substitute support system for music after the dwindling of princely support from royal houses, in Orissa proper alternative patronage systems have not been evolved or established. Unless the vocalist has frequent performance opportunities for developing the abstract unstructured side of the music, Odissi music will be enjoyed by only the people of Orissa. For example, whatever Kathak or Bharatanatyam may adopt in terms of music, cannot affect the Hindustani or the Carnatic music systems. Similarly a strong

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base for Odissi music will make its fortunes independent of the dance. The solution lies in your hands, she said, adding that the Akademi with its limitations, could only provide 'mārga darśana' and little else.

The simple directness of Dr. Sharma's words was respected. As the head of an organisation which had undertaken a great deal of work in Orissan art through the Chhau programme (which has yielded a young generation of fine performers), an all India 'Young Dancers' Festival of Odissi and now the Nṛtya Parva for senior Odissi exponents from all over the country, Prem Lata Sharma was looked upon with a respect and warmth. No wonder that persons like Dhiren Patnaik, who have been so much a part of the performing arts scene in Orissa, have taken Dr. Sharma's death as a very personal loss.

As an art administrator, scholar and woman of very loving nature, Dr. Sharma will be missed by all who have had the opportunity of coming into contact with her.

Sruti critic based in New Delhi

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The supplement of the book includes a few glimpses of different phases of the life and some memoirs relating to *Professor Premlata Sharma* which give an idea of what could be the profile of a student and teacher-cum devoted human being and a personification of Love and Wisdom.

As expressed by Professor Edward Henry : "*....citing her important contributions would itself be a useful contribution*" because her life in a way symbolised the growth of Musicology or a School of Music, Musicology, Aesthetics, Poetics, Philosophy of life etc. many in one.

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Prof. Premlata Sharma

(10th May 1927 - 5th Dec. 1998)

Perfect disciple of Prof. P.L. Vaidya, Pt. Omkarnath Thakur, Pt. Mahadev Shastri, M.M. Pt. Gopinath Kaviraj, Prof. V.S. Agrawal and Pt. Hajari Prasad Dwivedi, Pt. Brahmadatta Jijnasu, Pt. T.V. Ramachandra Dixitar.

Born in Punjab, graduated from Delhi, post-graduated in Hindi, Sanskrit, Shastracharya (Sanskrit Sahitya) obtained Doctorate in Sanskrit - all from Banaras Hindu University. Received advanced training in Vocal Music, specialised in Dhrupad and in composing music for various purposes reconstructed ancient musical forms in the context of Sanskrit Drama, specialised in textual criticism and editing, translating Sanskrit, Bengali to Hindi, English. Renowned scholar of Musicology, Sanskrit, Aesthetics, Hindi, Philosophy. Well versed in eight languages— Indian and foreign. Professor and Head of the Deptt. of Musicology at Banaras Hindu University, Emeritus Prof. B.H.U., Vice Chancellor of Indira Kala Sangeet Vishvavidyalaya, Khairagarh (1985-88), Chairman of U.P. Sangita Natak Akademi (1983-86), Fellow and Vice Chairman of Sangita Natak Akademi, New Delhi (1992, 94-98), Member of U.G.C. Panel on History of Art & Fine Arts (1986-98), Managing Society, National School of Drama, New Delhi, (1978-82), Advisory Committee for Sanskrit, Sahitya Akademi, New Delhi (1979-84) etc., Fulbright Fellow, convened and organised many national and international Seminars.

Author of several noted publications, mainly critical editions of Rasavilasa (1952), Sangitaraja (1963), Chitrakavyakoutukam (with translation in Hindi and preface in Sanskrit (1965), Sahasarasa (1972), Ekalingamahatmya (1976), Brihaddeshi (with English translation and notes, Vol. I [1992], Vol. II [1994]) Bhaktirasamritasindhu (with translation and notes in Hindi) Vol.I (1998).

Translated many notable works in Hindi from Sanskrit and Bengali as Japasutram Vol. I (1966), Vol. II (19 92). Edited- Research Journals—Nada-Rupa (1960-61) Dhrupad Annual (1986-95).

Prof. Sharma was widely acclaimed to have done pioneering work in initiating and establishing the serious study in the textual tradition of Indian Music and Aesthetics (specially in Sanskrit).

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